



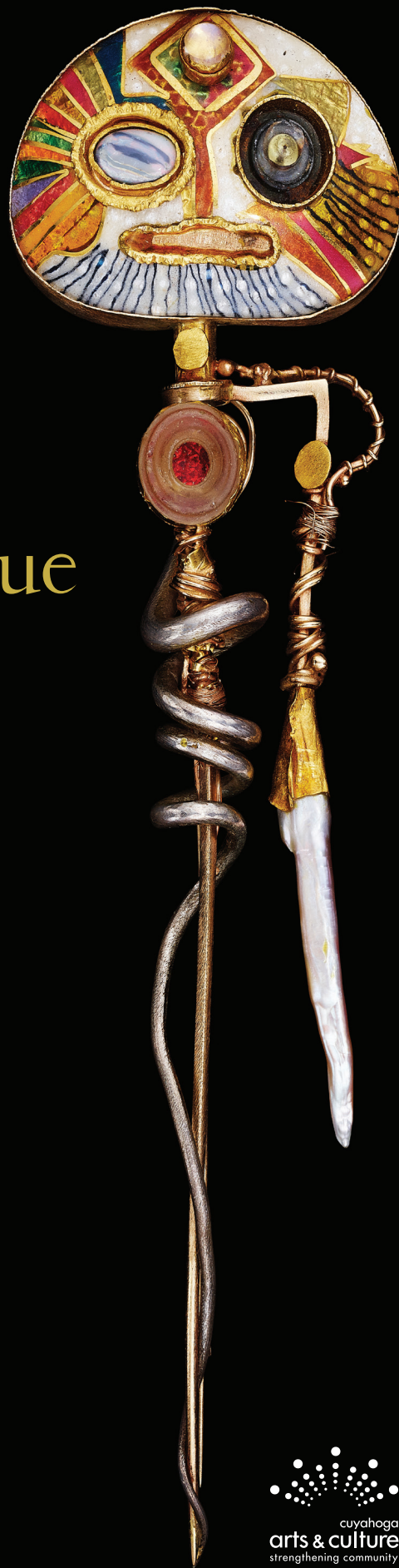
A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2019



CREATIVE FUSION: WATERWAYS | RON SHELTON | DANA DEPEW | STEPHEN CALHOUN | ARTIST/ARTIST | DOUGLAS MAX UTTER

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Lee Mingwei, *The Moving Garden*, 2009/2015, mixed media interactive installation, dimensions variable. Collection of Amy & Leo Shih, Installation view at Taipei Fine Arts Museum, 2015. Courtesy of the artist.

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Lee Mingwei, *The Mending Project*, 2009/2015, mixed media interactive installation, dimensions variable. Collection of Amy & Leo Shih, Installation view at Taipei Fine Arts Museum, 2015. Courtesy of the artist.

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7pm

Artist Talk with Lee Mingwei

8-10pm

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CONTACT

Executive Director / Editor / Publisher

Michael Gill: michael@canjournal.org

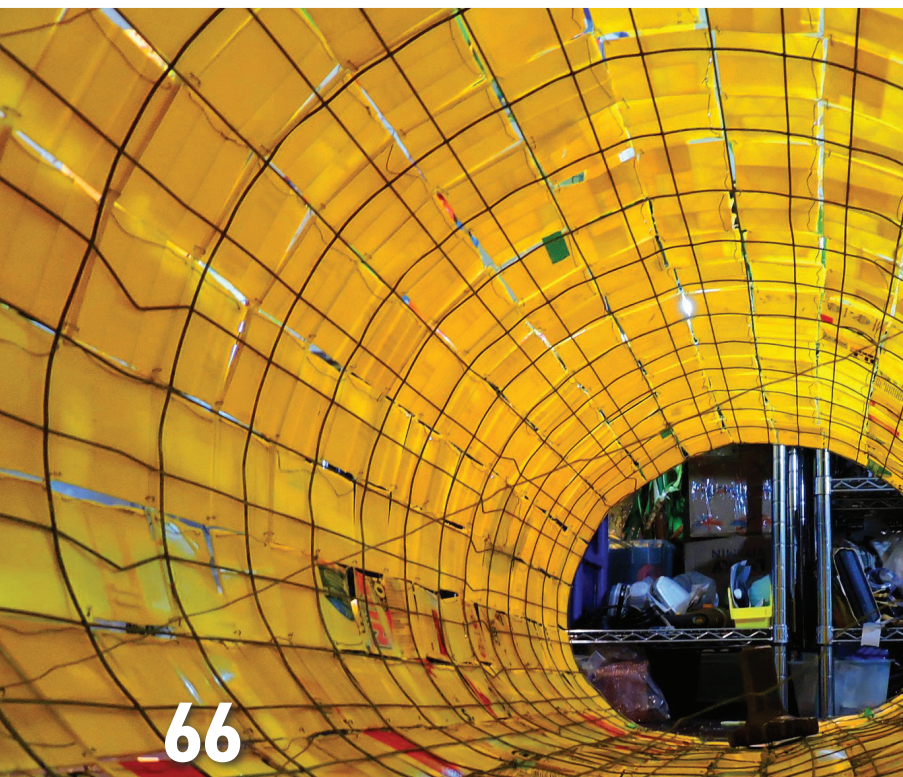
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COVER: Stephen Calhoun, Everyday Ascent #1,
mixed process photograph, print to aluminum, edition:
1 + artist's proof, 2018.

On Racial Equity and the Accuracy of Mirrors

We've said since the beginning that *CAN Journal* is a mirror of the art scene here. The truth of that, however, depends on who happens to be standing in front of it. For the last two years, Cleveland artists have been talking about racial inequity in our art scene—a conversation pushed along by Cuyahoga Arts and Culture's efforts to grapple with how it would more equitably support individual artists.

You could see the inequity any Friday night in the galleries. Cleveland's art scene thrives in neighborhoods where space is cheap, and in practice that has meant that it thrives when people who have enough money and connections to take advantage of cheap real estate use that position to build gallery careers

to climb immediately, from an initial 28 to nearly 100 in 2018. But a mirror doesn't always capture the whole room. Cleveland is much more diverse than these pages have indicated. While CAN has made strides toward diversity, the organizations that stepped up to tell their own stories in our Members Report section have reflected the art scene's racial imbalance.

The only way around this was to be more proactive than we had been. It was not enough to have an open call, or to say everyone is invited: we had to make a deliberate effort at inclusion. As a result of having started that, we are thrilled to welcome a bunch of new organizations, some of them newly formed, which will make CAN a more accurate reflection of Cleveland

5

IT'S A RICHER WORLD THAN WE KNEW

within those inexpensive walls. The people we see strolling the galleries are overwhelmingly white. And so are the people who run the galleries. And with a few exceptions, so are the artists on the walls.

Most of our readers probably know that CAN was founded to facilitate collective communication on behalf of Cleveland galleries. Visual art took a particularly hard hit with the decline of arts coverage in mainstream media, and in 2012 a couple dozen galleries collectively realized a solution: They could create their own media outlet. So they pooled some money, gathered some support, and began to publish *CAN Journal*. The front half of each issue—the section we call “Members Report”—is a partially-subsidized opportunity for gallery directors and curators to reach the public, telling their own stories in their own words.

From the beginning, we invited any visual art organization with public programming to take advantage of this opportunity. The number of organizations began

than it ever has been before. In this and upcoming issues, watch for news from La Cosecha Galeria (which will host our summer issue launch party May 17), McDonough Museum of Art, Kings & Queens of Art/The Art Palace (which will host our fall issue launch party August 23), Cuyahoga Valley Art Center, Beth K. Stocker Art Gallery at Lorain County Community College, acerbic, Cleveland Skribe Tribe, Cain Park, the Edward E. Parker Museum, and Framed Gallery.

It's a richer world than we knew. We look forward to seeing you in it.

Michael Gill
Editor / Publisher

Correction:
In our Winter 2018-2019 issue, we mistakenly used the wrong preferred pronoun with reference to the artist M. Carmen Lane. Carmen prefers to be referred to as Carmen.

Nick Cave, Joe Vitone, and Mernet Larsen at Akron Art Museum

by Akron Art Museum Staff



NICK CAVE: FEAT.

Karl and Bertl Arnstein Galleries

February 23–June 2

Nick Cave's (b. 1959) dazzling trademark soundsuits were originally conceived as a kind of protective armor in the wake of Rodney King's 1992 beating by members of the Los Angeles Police Department. "I started thinking about myself more and more as a black man—as someone discarded, devalued, viewed as 'less than,'" states Cave. Stringing twigs and sticks he had gathered in a Chicago park into a wearable sculpture, he realized he had created a second skin that camouflaged his race, gender, class, and sexuality. He called the work a "soundsuit" because of



LEFT: Nick Cave, *Soundsuit*, 2016, mixed media, including a mask with horns, various toys, globes, wire, metal, and mannequin, 85 x 45 x 40 in., Courtesy of the artist and Jack Shainman Gallery, New York. ABOVE: Joe Vitone, *David Vitone at his garage filled with possessions of wife, Lisa, who has recently moved out to live with her parents in north Texas*, Akron, OH, 2013, archival inkjet print, 11 x 14 in., Courtesy of the artist

the rustling noise generated as he moved in it. The now ongoing series—primarily made using unwanted everyday items such as buttons, plastic hair-beads, old toys and domestic textiles—forms a resplendent army of resistance to profiling, violence and hate. Like the rest of Cave's recent work, they broadcast an increasingly urgent call for justice.

Aesthetically related to Mardi Gras Indian costumes, African ceremonial attire and Tibetan folk costumes, the soundsuits in motion are a seamless combination of sculpture, dance, and fashion. That blending of genres reflects Cave's MFA in fiber arts from Cranbrook Academy of Art, his studies with Alvin Ailey American Dance Theater and his position as a professor in the fashion design department at the School of the Art Institute of Chicago.

Feat. offers a fantastic environment

replete with a runway of spectacular soundsuits against an otherworldly backdrop of black fabric walls covered with thousands of shimmering buttons. In the life-size video *Blot*, a figure in a black raffia soundsuit continually evolves against a stark white background, like inkblots on a Rorschach test. Meanwhile, a large-scale installation with thousands of brightly colored beads and psychedelic patterned bamboo strands creates an enchanted forest.

At the heart of Cave's practice is his belief that art can engender connectivity and compassion. A self-described messenger, he wants his work to extend beyond museum and gallery walls. As an extension of the Akron Art Museum's exhibition, the artist will direct a project featuring Akron residents. With the support of Akron Civic Commons, Cave and the

museum are partnering with community members, social service agencies and artists in various disciplines to produce *Nick Cave: Feat. Akron*, a project that will culminate in public art and performance in May. Through the exhibition and the community project, Cave hopes to provide a transformative, inspirational and empowering opportunity for all.

Nick Cave: Feat. was organized by the Frist Art Museum, Nashville, Tennessee. Its presentation in Akron is supported by the John S. and James L. Knight Foundation, Ohio Arts Council, Akron Reimagining the Civic Commons and The Lehner Family Foundation. Media sponsorship is provided by Western Reserve PBS.

JOE VITONE: FAMILY RECORDS

Fred and Laura Ruth Bidwell Gallery
April 27–October 27

Family Records is an ongoing series of portraits of photographer Joe Vitone's relatives living in and around Akron, Ohio. Begun in 1998, this body of work documents evolving interpersonal connections between parents and children, siblings, spouses, cousins and other relations within working class communities of the Rust Belt region. Shot each summer when the artist—now based in Austin, Texas—travels back to Ohio, this series features scenes from festivities such as birthday parties and weddings as well as intimate portraits set outside homes and workplaces. Touched by celebrations and struggles including marriage, divorce,

addiction, new homes, unemployment, new jobs and babies, the lives of Vitone's relatives reflect experiences common to families across the United States.

Vitone prints his images, which he captures using 8 x 10-inch and 4 x 5-inch view cameras, in both black and white and color. Featuring 55 works photographed in Akron proper, as well as in surrounding communities including Barberton, Stow and Marshallville, *Family Records* marks the first time a selection from this series has been exhibited in Northeast Ohio.

Joe Vitone: Family Records is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.

MERNET LARSEN: THE ORDINARY, REORIENTED

Judith Bear Isroff Gallery
March 16–September 8

Mernet Larsen (b. 1940) makes intriguing, humor- and tension-infused paintings featuring geometric figures that inhabit space in ways that defy gravity and conventional depictions of space. Claiming influences ranging from Japanese Ukiyo-e to Renaissance and Russian Constructivist painting, the artist stages ordinary scenes—people playing cards or eating dinner, a faculty meeting, reading in bed—but constructs them using vertiginous, skewed spatial relationships that convey a sense of precariousness. The disorienting figure-ground relationship places the viewer inside and outside of the



Mernet Larsen, *Reading in Bed*, 2015, acrylic and mixed media on canvas, 60 x 38 1/4 in., Courtesy of Miyoung Lee and Neil Simpkins

paintings at the same time, “as if they’re wearing the situation,” the artist describes.

Larsen imbues her figures with deadpan facial expressions and subtle but highly expressive body language. Her protagonists don't seem ruffled by their seemingly disadvantaged upside-down or distant positioning relative to other figures. The puzzling compositions reveal an essence of everyday human interaction. Wry, anxious and awkward, the paintings are frozen monuments to memories that are built rather than uncovered. ■

Mernet Larsen: The Ordinary, Reoriented is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.

AKRON ART MUSEUM

One South High Street
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akronartmuseum.org
330.376.9185

PLANES, TRAINS & AUTOMOBILES | THROUGH MAY 5
MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

BRIAN BRESS: PICTURES BECOME YOU | THROUGH APRIL 14
FRED AND LAURA RUTH BIDWELL GALLERY

NICK CAVE: FEAT | FEBRUARY 23–JUNE 2
KARL AND BERTL ARNSTEIN GALLERIES

MERNET LARSEN: THE ORDINARY, REORIENTED | MARCH 16–SEPTEMBER 8
JUDITH BEAR ISROFF GALLERY

JOE VITONE: FAMILY RECORDS | APRIL 27–OCTOBER 27
FRED AND LAURA RUTH BIDWELL GALLERY

Harris Stanton presents *Rhythm in Repetition* in Akron; ART-tini in Cleveland

by Ivana Medukic



ABOVE: Kate Snow, *Untitled*, printmaking ink and gouache on panel, 2018. CENTER: ART-tini Auction benefits the Cleveland Art Association. RIGHT: Terry Klausman, *Psychedelic Rainforest*, pencil on paper, 2018.

create drawings with three-dimensional elements that weave together serenity and contemplation in a rhythmic performance on Arches paper.

We are delighted to announce that this year's ART-tini Auction, HSG's annual silent

THE 2019 spring season at Harris Stanton Gallery begins with *Rhythm in Repetition: New Works by Kate Snow and Terry Klausman*, which opens on March 21 at our Akron gallery location. Subsequently, our Cleveland gallery location will host the 26th Annual ART-tini Auction, April 11 through April 18.

Cleveland-based artist Kate Snow studied printmaking and design at Zygote Press for five years. Snow's intentional use of line, repetitive shape and a limited color palette compose pieces that are strategically both simple and complex. This stripped-down approach relies heavily on elements of design that allow the artist to explore the relationship between chaos and control. Snow's delicate use of printmaking ink and gouache in combination with meditative mark-making

summon the viewer to take pause, while simultaneously encouraging the eye to dance to the tempo of the paintings.

Akron-based artist Terry Klausman began his artistic career working in a variety of mediums. After a welding accident that almost severed a finger on his dominant hand, Klausman began to draw simple repetitive marks with his other hand as a form of physical rehabilitation. The marks began to form lines reminiscent of barbed wire or stitches when repeated obsessively across the surface of the paper. Klausman's latest work fills the page with an expanded line and a fresh, vibrant palette. The result: beautifully composed Prismacolor pencil drawings where Klausman's own language starts to emerge. His fluid compositions mix the recurring stitching with simple shapes to

create drawings with three-dimensional elements that weave together serenity and contemplation in a rhythmic performance on Arches paper. We are delighted to announce that this year's ART-tini Auction, HSG's annual silent auction to support local arts non-profits, will benefit the Cleveland Art Association (carta)! The ART-tini auction showcases over eighty pieces by international, regional and local artists represented by Harris Stanton Gallery. Pieces in the auction include fine art, jewelry, glass, and ceramics—all starting at a discounted price, twenty percent below retail! Bidding will open on April 11 and close with a vodka-themed party on April 18 from 5:30 to 8:00pm at our Cleveland gallery location. The general public is invited to enjoy the fun, festivities and bidding for a \$15 admission charge, which is fully donated to the carta fund! It's a great opportunity for collectors to start or expand their collection. The Annual ART-tini Auction gives back to the community while supporting our area's local artistic talent! ■

HARRIS STANTON GALLERY

2301 W Market Street
Akron, Ohio 44313
330.867.7600

HARRIS STANTON GALLERY CLEVELAND

1370 West 9th Street
Cleveland, Ohio 44113
harrisstantongallery.com
216.471.8882

AKRON

RHYTHM IN REPETITION: NEW WORKS BY KATE SNOW & TERRY KLAUSMAN | MARCH 21-APRIL 27

RECEPTION THURSDAY, MARCH 21

CLEVELAND

26TH ANNUAL ART-TINI AUCTION BENEFITING CARTA

APRIL 11-APRIL 18

VODKA-THEMED CLOSING PARTY 5:30-8PM THURSDAY, APRIL 18

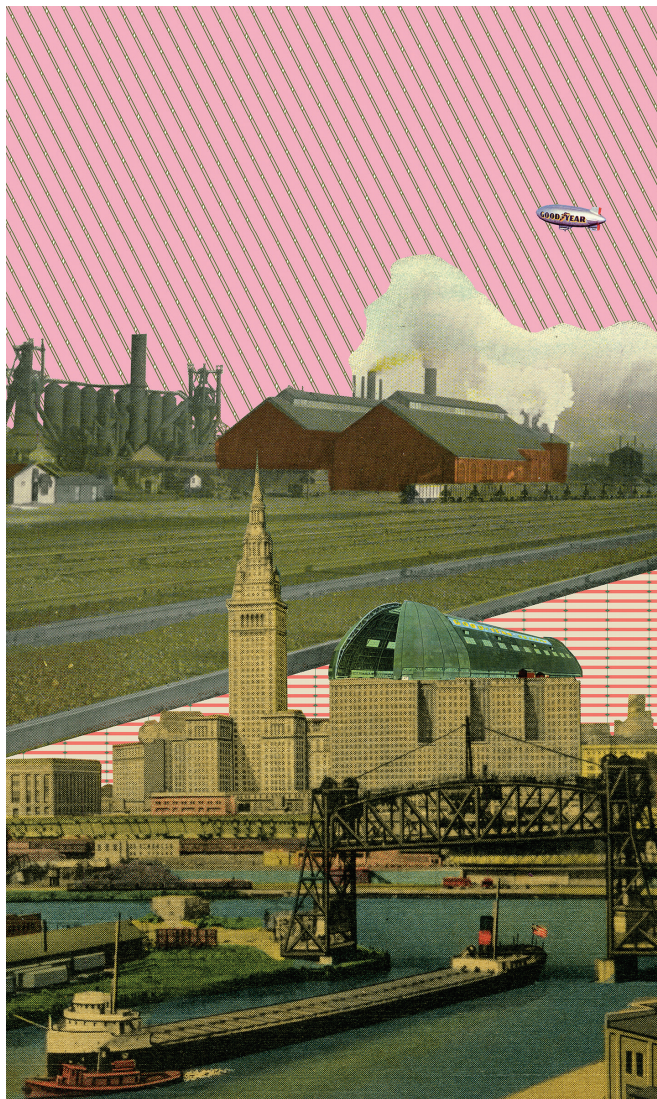
Myers School of Art Presents *Untold Stories: The Forgotten Underclass in Rust Belt Urban Renewal*

by Emily Davis Gallery Staff

UNTOLD STORIES: *The Forgotten Underclass in Rust Belt Urban Renewal* is an exhibition of Mahoning Valley native and Los Angeles based new-genre artist Jennifer Vanderpool. The exhibition narrative identifies outmoded imagery of blighted "Rust Belt" cities and employs them as allegories to evoke questions about neighborhood decay and gentrification, segregation and integrated cities, generations of unemployment and economic redevelopment.

Vanderpool has created her artwork by incorporating abstracted elements from historic tourism posters, souvenir postcards, print advertisements, TV commercials, company training films, corporate photographs, and other media with her design aesthetic to craft narratives of imaginary realism that evoke the "Rust Belt" region.

Untold Stories will include digital prints, archival material provided by The University of Akron Archives, and a documentary film. The film will feature interviews with Akron-area community members and professionals, such as University of Akron professors Dr. Ramona Ortega-Liston, David Giffels, Dr. Bill Lyons, several retired rubber workers including Don Heffner and Al Fitch, and others. ■



Jennifer Vanderpool, Akron to Cleveland Study for Untold Stories, 2017, Digital Print

EMILY DAVIS GALLERY

Myers School of Art
The University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

UNTOLD STORIES: THE FORGOTTEN UNDERCLASS IN RUST BELT URBAN RENEWAL

MARCH 11-APRIL 19

PANEL DISCUSSION 6PM THURSDAY, APRIL 11

GRAPHIC DESIGN SENIOR EXHIBITION | APRIL 25-MAY 3

Valley Art Center Is a Lifelong Resource for Artists

by Valley Art Center Staff



David Randall, with his award-winning piece Welling Up.



Jan Mettee (standing) works with her students.

DAVID RANDALL first took pottery lessons at VAC as a little kid in the '70s. His mother signed him up for two weekend watercolor workshops in 1980, first with Clarence Perkins, and then with Fred Leach, both renowned painters. David reminisces, "I remember it being really different and fun at fourteen! I was in a room full of adults. I recall a sense of pride being the only teenager there. My father picked me up after my first lesson. He couldn't believe the painting I did, my first watercolor. He thought it was the instructor's! The painting still hangs in my old bedroom at my parents' house."

David continued to take lessons from

local favorite Mary Ann Boysen. After college he moved on to a career in advertising and graphic design. In 2017 his connection with VAC came full circle when Vicki Welling (a friend and board member at VAC who sadly died in 2017) urged him to enter the Annual Juried Art Exhibit. "I promised her I would before her untimely passing. I missed the entry deadline that fall but held on to the painting I named in her memory, Welling Up. In 2018 I entered it and was accepted into the exhibit and found myself back at VAC on opening night after 38 years!" David's piece was awarded the Russell Hardy Watercolor Award as well as the People's Choice Award.

One of the adults in class with David in 1982 was Jan Mettee. Jan relocated to Chagrin Falls in 1979 and began taking classes at VAC because it was two blocks from the family's new home. Through VAC programs she studied under Mary Ann Boysen, Bob Takatch, and others. She began teaching classes and was one of the accepted artists in our inaugural Art by the Falls held in 1983. Now she is one of VAC's master watercolor instructors, continuing the example of high-level instruction that was given to her over thirty years ago. ■

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EARLY BIRD ART & CRAFT SHOW | 10AM-5PM SATURDAY, MARCH 3

OBSERVATION/CONSERVATION | MARCH 29-MAY 8
RECEPTION 6-8PM FRIDAY, MARCH 29

SPRING CLASSES | APRIL 15-MAY 25

ART BY THE FALLS | JUNE 8 & 9 | RIVERSIDE PARK



SAVE
THE DATES:

09.21.18
10.19.18
11.16.18
12.21.18
01.18.19
02.15.19
03.15.19
04.19.19
05.17.19
06.21.19
07.19.19
08.16.19

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CAN JOURNAL

BE THERE BE FIRST

Summer, 2019 Launch
May 17 at La Cosecha
Galeria



Heights Arts Thinks Sideways, Shines Two Spotlights, and Focuses on Emergent Artists This Spring

by Heights Arts Staff



ABOVE: Julianne Edberg, *Waiting to Dive*, mixed media. CENTER: Michelangelo Lovelace, *To Sexy*, 12" X 12", cropped, 2017. RIGHT: *Katy and Happy*, by Spotlight artist Karen Sandstrom.

OPENING MARCH 8 in the Heights Arts group exhibition space is a show that could be titled *Playing*. The artists in **SIDEWAYS THINKING**—Leslye Discont Arian, Catherine Butler, Julianne Edberg, Laurie Garrett, Jenny Mendes, and Melissa O'Grady—take us to alternate, more fantastic worlds. Guest curator Julianne Edberg says, "When we play, we let loose the inspired part of our mind to think sideways instead of logically. Ideas flow more freely. Questions may be raised. It is definitely a more fun, more magical place—perhaps less polished, less formal. Creating in this state of mind calms the nerves and provides new perspectives. Q: How did you think of that? A: I was just messing around." The community is invited to hear **SIDEWAYS THINKING** artists

discuss their work at the "Ekphrastacy" event Thursday, April 4, 7:00pm, where invited Cleveland poets will also read new writings in response to art on view.

Heights Arts exhibition committee member Bill Schubert writes, "Best-of-Cleveland lists always include the Orchestra, the sports teams, the Metroparks, and the Westside Market. They should also include the painter **Michelangelo Lovelace**. In acrylic on canvas, Lovelace shows the streets of our often-troubled inner city and the rich lives that are lived on them. Like a parent, he has a deep unbreakable love for his birthplace." Opening March 22, the show offers seven paintings from 2017 that have never been shown publicly until now—a must-see for anyone who loves The Land.

Opening April 26, Heights Arts highlights upcoming local talents in **Emergent 2019**, an exhibition celebrating rising artists trained in Northeast Ohio. First presented in 2015 and again in 2017, *Emergent* includes a small number of works by each of approximately a dozen artists. Represented institutions in the 2019 edition include the Cleveland Institute of Art, Kent State University, the University of

Akron, and Oberlin College. The corresponding gallery talk and poetry reading will be May 23, 7:00pm.

The work of **Karen Sandstrom** is showcased in the spotlight exhibition opening May 10. Sandstrom muses, "Some of us prefer to live at the center of the Venn diagram where human and animal communication overlap." Her sketchbooks and stand-alone works on paper celebrate the mystery and belovedness of those whom George Eliot described as "such agreeable friends." ■

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

SIDEWAYS THINKING | MARCH 8-APRIL 21 | RECEPTION 6-9PM FRIDAY, MARCH 8
GALLERY TALK 7PM THURSDAY, APRIL 4

SPOTLIGHT: MICHELANGELO LOVELACE | MARCH 22-MAY 5 | RECEPTION 6-9PM FRIDAY, MARCH 22

EMERGENT 2019 | APRIL 26 - JUNE 9

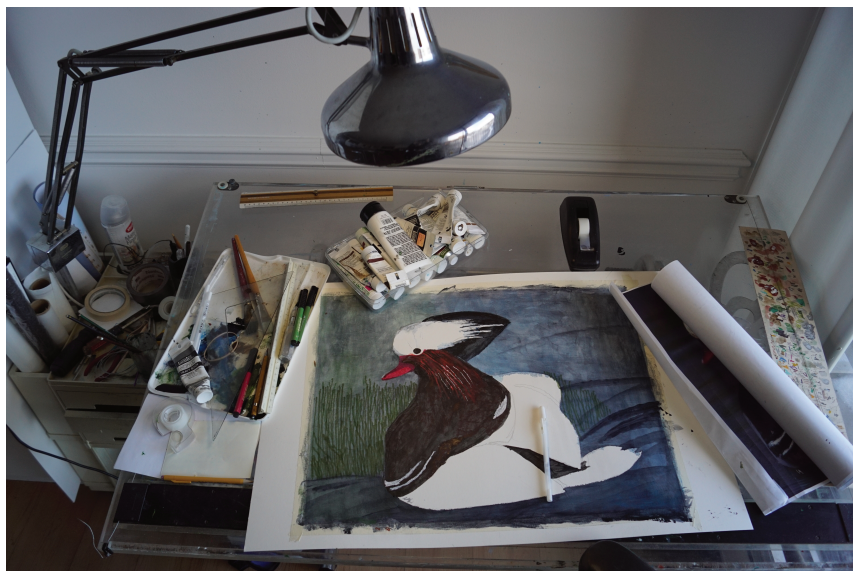
RECEPTION 6-9 PM SATURDAY, APRIL 27 | GALLERY TALK 7PM FRIDAY, MAY 24

SPOTLIGHT: KAREN SANDSTROM | MAY 10-JUNE 23 | RECEPTION 6-9PM FRIDAY, MAY 10

Art or Architecture?

Jack Bialosky Draws the Line

by Elaine Cicora



A bird's-eye view: Jack Bialosky's workspace, a plastic drafting table.

JACK BIALOSKY may be an architect by training, but he's an artist by inclination. "I've been drawing and sketching since I was three," says the patrician-looking 93-year-old. "I always knew I wanted to do that."

As an architect, Jack founded the award-winning Bialosky and Partners in 1951. His son, Jack Jr., took over the reins nearly thirty years ago. Thus far, however, Jack has sidestepped the dreaded word "retirement," still putting in three or four days a week at the office.

But when he's not on the clock, you'll likely find Jack painting: meticulous acrylics that number in the hundreds, depicting painstakingly rendered structures ranging

from pagodas and temples to windmills and barns. No detail is too small: Shingles, pavers, and window panes are rendered so realistically that the work sometimes looks photographic. "My art comes directly out of my architecture training," Jack says. "I can look at a building and see how it was put together."

While he always loved to draw, Jack's practice came into focus in the 1950s, when he was given a blank sketchbook to take with him on a European trip. Eventually, he and his late wife Marilyn became world travelers—and everywhere they traveled, Jack kept a sketchbook by his side. "I sketched wherever we went," he says, a claim backed up by his stacks of exhausted folios.

Those pen-and-ink drawings form the basis for many, but not all, of Jack's paintings. Inspiration also comes from pictures he finds online or in books, and photos sent to him by family and friends—often of their own houses, with the request that Jack turn those photos into paintings.

"I paint for the joy of it," says Jack, who often paints at a plastic drafting table in



Bialosky's background as an architect figures prominently in his paintings and drawings.

the corner of his dining room. "I love painting, and I love the way that it connects me to people."

While buildings are the subject of much of Jack's work, the occasional landscape also escapes his paint brush. A waterfall he captured in Yugoslavia is one such example, and with its pillar-like trees, rippling water and geometric rock formations, it harkens back to the Post-Impressionists. "It's different from most of my work," Jack says. "Maybe that's why it's one of my favorites."

While Jack's ability to render castles and cathedrals is nearly flawless, he allows that portraiture remains a weak spot. As a result, he has sought out assistance from Cathy Bryan, coordinator of creative arts and art therapy at Judson Park, the Cleveland Heights retirement community where Jack has lived since 2012.

"He'll get there," says Cathy of his efforts. "Jack is a lifelong learner. He is always pushing himself within his practice. Watching him grow is a pleasure."

Yet Jack, ever humble, resists categorization. "I don't call myself an artist," he says. "I'm more like an architect who can draw." ■

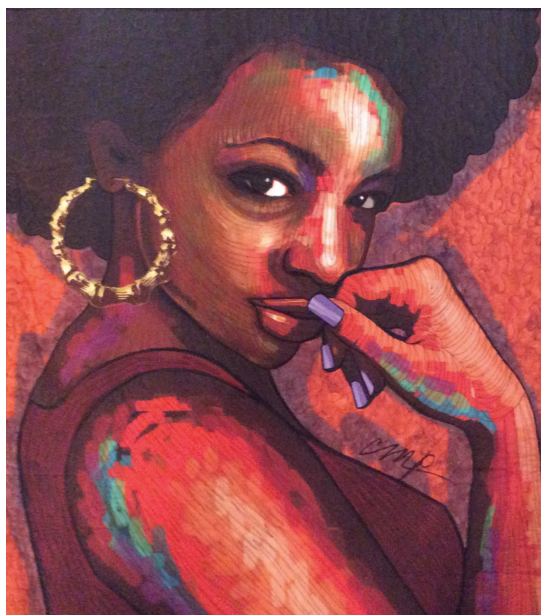
STREETER GALLERY HOWSON GALLERY

Judson Park
2181 Ambleside Drive
Cleveland, Ohio 44106
Judsonsmartliving.org
216.791.2885

A retrospective of Jack's paintings will open at Streeter Gallery at Judson Park, on May 17.

Framed Gallery Presents *Fabrications:* Art by Carolyn Crump and AAQDG

by Stacey Bartels



Works of Carolyn Crump. LEFT: The Mursi Warrior. ABOVE: After Thought.

FABRICATIONS

March 1–31

Reception 6:00 to 9:00pm Friday, March 1

Framed Gallery presents Carolyn Crump and The Storytellers: African American Quilt and Doll Guild, on view from March 1 through March 31. There will be a public opening reception Friday, March 1, from 6:00 to 9:00pm. The exhibition features Carolyn Crump, a world-renowned visual narrative artist and quilter. She captures your spirit and lifts it to new heights of

imagination in fine art. Even as a child, Carolyn Crump longed to “create something beautiful and strong.” Today she is an award-winning multimedia artist, renowned for her 3D quilts. She uses them to depict history and give an account of African American culture.

Born in Detroit, Crump’s artistic talent was nurtured from the age of eight by family and friends. She received an art scholarship to the Cranbrook College of Art, and earned a degree in advertising design. However, her restless creativity led her to fine art, where she began working in diverse media. Crump defies illusionary boundaries to reflect a

unique blend of wildness, freedom, and expression. Her stunning quilts—sewn canvases—tell powerful stories that earned the national Gold prize from the Newspaper Association of America. Collectors throughout the United States and Europe seek after her original paintings, quilts and sculpture. As well as residing in the Smithsonian. Currently residing in Houston, Texas, Crump presents throughout North America and Europe in group and one-woman shows. Crump views her art as an expression of insight, strength and traditional love.

This exhibition will also feature a diverse selection

of handmade quilts and dolls created by members of the African American Quilt and Doll Guild of Northeast Ohio, whose narrative quilts are inspired by the oral histories of their ancestors. Embracing and sharing African American history and traditions, the African American Quilt and Doll Guild was established in 2006 by two retired school teachers—one who was a quilter and doll maker and the other who wanted to explore quilting as an art form. ■

Come join us March 1 to see the extraordinary works and meet Carolyn Crump and the women of the African American Quilt and Doll Guild.

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

FABRICATIONS: ART BY CAROLYN CRUMP & AFRICAN AMERICAN QUILT AND DOLL GUILD

MARCH 1-31 | RECEPTION 6-9 PM FRIDAY, MARCH 1

Artist in Residence at Praxis

by Jessica Pinsky

EACH YEAR, an artist is invited to create a body of work at Praxis Fiber Workshop and to exhibit that work in our gallery. We often invite artists whose primary focus is not textiles—to experiment, learn and engage with our community. Past artists in residence have included Royden Watson and Justin Woody. This spring, we are excited to host out-of-state artist Eleanor Anderson, to work at Praxis for the month of March and to exhibit the results of that time in April and May.

Eleanor Anderson graduated in 2012 from Colorado College, where she studied printmaking and fibers. She works across

a range of media including ceramics, textiles, prints and collage. We first met Eleanor during her 2018 summer in Cleveland and residency at neighboring organization, BRICK Ceramic and Design Studio. Captivated by her dreamy mark-making and graphic color choices, we are excited to see how her time in Cleveland influences her material choices, motifs and final designs.

About her work, Anderson says, "My work in textiles and ceramics is rooted in exploring the space between drawing and sculpture by combining traditional craft technique with intuitive impulse. Play is



Hankies, by March resident at Praxis, Eleanor Anderson.

the engine that propels my studio practice and gives me freedom and satisfaction in the process." ■

Stop by Praxis during March open studios to meet Eleanor! And please join us at the opening reception of Playing Up Downstairs on April 5 from 6:00 to 9:00pm.

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

PLAYING UP DOWNSTAIRS: ELEANOR ANDERSON, ARTIST IN RESIDENCE

APRIL 5–MAY 19
RECEPTIONS 6–9 PM FRIDAY, APRIL 5 & MAY 3



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Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

DayGloSho Goes National by Amy Callahan

THE ANNUAL *DayGloSho* at Waterloo Arts is a unique gallery experience of glowing art that is as delightful for adults as it is magical for children to experience. The month-long exhibit is shown in black light, giving the fluorescent artwork an appearance of illumination from within and the 3D glasses provided for viewers at the exhibit add yet another dimension to the work. Over forty artists participate with a fresh crop of local artists presented each year. New for 2019, Waterloo Arts has expanded the roster to include artists from throughout the United States. In partnership with DayGlo Color Corporation, Waterloo Arts is able to provide an assortment of DayGlo paint to invited artists, free of charge, giving artists the opportunity to experiment with the unusual properties of fluorescence while creating new work for the exhibit. This year we have extended that opportunity to the community by scheduling open studios at Waterloo Arts where everyone is welcome to give the paint a try. Artwork created during open studios will be hung in the annex gallery for public viewing during exhibition, as will work made at home by artists who are not on the *DayGloSho* 7 roster. The seventh annual *DayGloSho* opens on Friday, March 1, with a fabulously far-out celebration for art lovers of all ages.



DayGlo ink print by Christopher Fritton.

realities yet unseen as it pertains to oppressed groups (in this case, black and brown peoples). The phrase 'what goes up must come down' can be a phrase of trepidation or hope, depending on whether you see it from the oppressor's or the oppressed perspective." The show will be open during the monthly district art walks on the first Friday in April and May, with live music outside the gallery on the

WHAT GOES UP . . .

Opening April 5, Waterloo Arts will present the work of three young Cleveland artists and recent Cleveland Institute of Art graduates Orlando Caraballo, Amirah Cunningham and Azziz Muhammad in a show titled *What Goes Up...* Orlando explains, "We are collectively playing with the ideas surrounding the realities of social hierarchy versus the imagined futures of

Tower Stage, courtesy of Space Rock: Past, Present and Future.

If you are interested in presenting work at Waterloo Arts in 2019/20 or would like to propose an idea for an exhibit, visit waterlooarts.org for guidelines on how to submit before the March 24 deadline. You will also find links to the online application for the annual Waterloo Arts Fest and the Waterloo Arts Juried Exhibition. ■

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

DAYGLOSHO 7 | MARCH 1-MARCH 30

RECEPTION 6-9PM FRIDAY, MARCH 1

ORLANDO CARABALLO, AMIRAH CUNNINGHAM & AZZIZ MUHAMMAD: WHAT GOES UP...

APRIL 5 - MAY 15

RECEPTION 6-9PM FRIDAY, APRIL 5

CURRENT CALLS FOR ART:

Visit waterlooarts.org/current-calls-for-art/

GENERAL GALLERY PROPOSAL | DEADLINE MARCH 24

WATERLOO ARTS FEST ART, FOOD & COMMUNITY VENDORS | DEADLINE MARCH 31

WATERLOO ARTS FEST MUSICIANS | DEADLINE MARCH 31

WATERLOO ARTS JURIED EXHIBITION | DEADLINE APRIL 7



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Continuum: Art of the Cleveland School and Beyond

by Christopher Richards

IN PARTNERSHIP with the Canton Museum of Art, ARTneo presents *Continuum: Art of the Cleveland School and Beyond*. In the 1920s, Cleveland's position as the center for American watercolor painting and its strong connection with commercial and fine art ceramics helped to define what is commonly known as the "Cleveland School" of artists.

The newer generations of artists continue to build on the traditions of

their predecessors, often through direct contact between teacher and student at a number of area colleges and institutions with strong arts departments like the Cleveland Institute of Art, Kent State University, and Oberlin College. The strength of the work has allowed the artists to achieve local, national, and international reputations as masters of their media. ■

Continuum runs from March 15 through May 17.

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507



Annette McCormick and George Whitten, *Reigning Antelope*, nd, Earthenware/Raku, Collection of the Canton Museum of Art, Gift of the Estate of Mrs. Lee Hillman

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EMILY MELUCH

Relief Therapy at HEDGE Gallery by Hilary Gent



Claudio Orso-Giacone, *Humble Neighborhoods*, wood block print.

JOIN HEDGE Gallery on Friday, March 15, as we reveal a new exhibition of Italian printmaker Claudio Orso-Giacone's extensive portfolio of woodcuts and whimsical ceramic sculptures. *Relief Therapy* will be on view March 8 through April 5, with an opening reception Friday, March 15, 5:00 until 9:00pm.

Art in itself has proven healing qualities, and in Claudio's case he states that "making pictures and things was always a crucial antidote to my anxieties." His animated personality is reflected in his wood

blocks, which are carved with vigorous mark-making and frequently executed on a monumental scale, taking as long as several years to carve.

The imagery in Claudio's relief woodcuts is inspired by family, nature, and traveling but also has heavy political overtones. Elements of the Italian and English language are woven into his works, drawing viewers in to decipher meanings between the literal and figurative. His woodcuts recognize the urgency of current events and address historical narratives in a

bold, unabashed manner that offers a raw interpretation of life experiences.

Visit us Friday, March 15, 5:00 to 9:00pm to celebrate the work of this fascinating artist, and enjoy the opportunity to watch him work as well! Claudio will have a mobile printing station set up in the gallery so visitors can watch his engaging process.

Don't miss this opportunity to interact with one of the most dynamic artistic personalities working in the Cleveland area today! ■

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

CLAUDIO ORSO-GIACONE: RELIEF THERAPY | MARCH 8-APRIL 5

DOUGLAS MAX UTTER: FALLING FROM THE SKY OF NOW | APRIL 19-JUNE 7

Tradition Re-Interpreted

by Robert Thurmer

THE GALLERIES at CSU, located at 1307 Euclid Avenue on Playhouse Square, are pleased to present the second installment of the exhibition: *A TRADITION RE-INTERPRETED II: NEW WORK BY CHINESE ARTISTS*, March 8 to April 20.

This exhibition is curated by Professor Qian Li of Cleveland State University. The exhibition features recent works by contemporary Chinese artists who re-interpret the great traditions of Chinese art in their fascinating exploration of formal, stylistic and material aspects in the

rapidly changing economic, social and cultural realities of China.

The exhibition presents a diverse selection of Chinese contemporary artists, working in various media such as Chinese traditional painting, photography, digital animations and site-specific installations.

The works address an array of relevant themes including environmental issues, historical traditions, economic development, and life experiences. This exhibition is conceived to communicate the impact



Images curated by Cleveland State University Professor Qian Li offer contemporary Chinese artists' re-interpretations of traditional techniques and ideas.

that contemporary art has on everyday life in China. ■

Contact The Galleries at CSU for more information.

THE GALLERIES AT CLEVELAND STATE UNIVERSITY

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The Long and Unconventional Road to the Cleveland Convention Gallery

by Eileen Roth



Years in the making, the Cleveland Convention Gallery, managed by Art Source, will present an upcoming exhibit by George Kozmon and Guy-Vincent.

HERE IS THE STORY of an unconventional art gallery that took more than 25 years to develop and open in the Huntington Convention Center of Cleveland. In the early '90s I was hired by Forest City to develop an art and technology exhibit at Tower City in the old Barney's space. I worked with Richard Humphrey from New York to curate the three-month show that welcomed more than 10,000 guests.

Based on our success, we began to explore other venues to showcase art and technology in Cleveland. The nearby Cleveland Convention Center—at the time owned and operated by the City of Cleveland—offered a central downtown

location and looked like a perfect choice for a permanent exhibit. Our plan, titled Forces—Cleveland in the 21st Century, was based on a central permanent location at the Convention Center with fifteen satellite exhibits spaced throughout Cleveland and sponsored by individual corporations. We had one corporation on board, but the Convention Center management did not agree to it and the project died.

Over the next decades, I contacted various people at the Convention Center to incorporate art and Cleveland-centric banners to showcase our cultural center and sports teams. But there was no interest.

Fast forward to 2015. The brand-new Huntington Convention Center is now owned by the Cuyahoga County Convention Facilities Development Corporation and managed by SMG. Christy Gray and I met with the SMG team and made our recommendations. Christy and I have collaborated on several

large projects, including the new Cuyahoga County Administration Building. The project stalled due to a lack of support and funding. In the meantime, I was looking for a space large enough to show Sam Roth's eight-foot paintings and David Deming's sculpture.

With Ron King assuming the general manager duties at the Huntington Convention Center and with the support of the County Executive, we moved forward with a new model based on offering the Roth and Deming exhibit, *A Conversation in Metal and Canvas*, on a short-term basis with no cost to the county. Since the Gallery opened in June, thousands of visitors to the Huntington Convention Center have enjoyed the new Cleveland

Convention Gallery and it has provided the Convention Center with a unique, unconventional advantage not enjoyed in many other convention centers.

Today, we are moving forward with a permanent gallery in the Huntington Convention Center, featuring changing exhibits showcasing the amazing talent of local artists and supporting the commerce of art by inviting commercial galleries into the space. I have the good fortune to manage the gallery and we're excited to welcome our new exhibit featuring the work of George Kozmon and Guy-Vincent, scheduled for an April opening.

The Cleveland Convention Gallery is open Monday through Friday from 8:00am to 5:00pm and is free and open to the public. The Gallery is located on the Concourse level of the Huntington Convention Center between the Global Center for Health Innovation and the connected Hilton Cleveland Downtown. This unconventional Gallery has a long, twisted history but is today a great success. ■

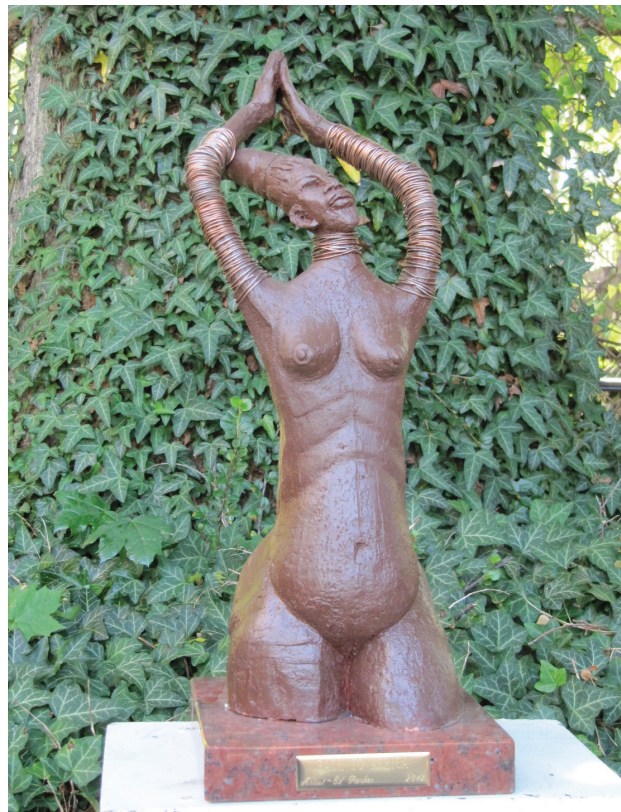
ART SOURCE

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

Snickerfritz and the Edward E. Parker Museum: Thirty-Five Years of Success



Edward E. Parker, *Hair Like Wool, Skin Like Copper*



Sculpture by Edward E. Parker, courtesy of the artist

EDWARD E. PARKER's decades-long journey through the arts world has taken him into classrooms, studios, galleries, and museums in America, Africa, and Europe. He taught art at Cuyahoga Community College for nearly twenty years before retiring and allowing his entrepreneurial spirit to soar. Owning and operating a museum has always been a

dream of the master sculptor and artist.

Professor Parker established Snickerfritz Cultural Workshop for the Arts in 1984; it was originally located at 2985 East 125th Street, just south of Buckeye Road, in Cleveland. As the organization grew, a larger facility became necessary, and at the age of 42, Parker found an abandoned clinic for sale in East Cleveland, which he purchased and rehabilitated. The E.E.P. Creative Arts complex is located at 13240 Euclid Avenue; this became the new home of Snickerfritz Cultural Workshop for the Arts, whose motto is *"Think Art for social development."*

In May of 2017, Parker's dream to open his own museum was fulfilled when he received the final determination

letter establishing the Edward E. Parker Museum of Art, a 501c3 organization. The museum is housed in the E.E.P. Creative Arts Complex, along with Snickerfritz Cultural Workshop for the Arts. In essence, Parker's visionary leadership helped transform a 20th-century creative dream into a 21st-century artistic reality.

The museum would like to extend an open invitation to everyone. Free art classes for seniors are held on Tuesday and Thursday evenings from 6:00 to 8:00pm. Our normal hours of operation are Monday through Friday from 10:00am to 3:00pm. Other times are available by appointment. For information on upcoming events call 216.851.6910. Come visit the museum that celebrates black history every day. ■

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Kings & Queens of Art: A Market Place for Artists

By Gwendolyn Garth

SINCE I AM NEW to this platform let me introduce myself and my non-profit organization, Kings & Queens of Art:

Greetings, I am a native Cleveland, a multimedia artist of African descent, and I am a Community Activist. As a champion for myself and other marginalized artists I think of myself as the "Harriet Tubman of Artists" in Cleveland. As I am shown, as I discover and as I create doors of opportunities, I like to show others those doors also and bring them through with me. I have always created artistically since my youth, but because I was academically talented, my mother encouraged my intellectual side as opposed to my creative side. I thank God that I had an older sister, who was also a creative, to encourage and inspire me artistically. Later on in my life, a friend and a trusted critic pointed out that the word "art" was in the middle of my last name, and that informed my spirit that I was born to be an artist. That became a turning point for me: on that day I gave myself permission to be an artist.

As the Founding Owner of Kings & Queens of Art, I am living and working in one of my repeated childhood dreams.

Kings & Queens of Art is a grassroots collaboration of Artists of all disciplines with a special focus on artists from the re-entry sector: presently and/or formerly incarcerated. Our Mission is: To build a network of artists and resources that supports a vibrant arts environment, in a neighborhood context. Our Vision is: To be a catalyst for transforming community



LEFT: Out of My Shell, by Gwendolyn Garth. ABOVE: Caricature of Gwendolyn Garth by multimedia artist Augustus Turner.

through the celebration of the arts and African-American history and culture.

WHAT WE DO

Acting as a catalyst for social engagement that leads to political and spatial change, we have instigated the creation of an arts and cultural community.

WE SUPPORT THE EMERGING ARTIST BY PROVIDING THE FOLLOWING

Display spaces and opportunities to show; opportunities for the artist to teach their craft; assistance with art supplies, equipment, framing, etc.; networking opportunities and resources needed for artistic growth.

WE SUPPORT THE COMMUNITY BY PROVIDING THE FOLLOWING

Quality hands-on art curriculum designed for specific needs; artwork for

events; facilitate the creation of community murals; facilitate conversations centered around making art focused on:

- Community Building
- Race
- Healing
- Relationships

COLLABORATORS:

- Larchmere Arts
- The Indi Group
- Inner Visions of Cleveland
- Neighbor Up
- Metamorphosis Productions
- Sankofa
- Karamu House
- Acerbic
- Snickerfritz
- Mama Fasai

KINGS & QUEENS OF ART THE ART PALACE

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

GRAND OPENING OF THE ART PALACE: THE HOME OF KINGS & QUEENS OF ART FEBRUARY 1

BEYOND THE DATA: DEFYING ALL THOSE ASSUMPTIONS | APRIL 15 - MAY 15

Gwendolyn Garth presents a month-long exhibition of her Creative Fusion Project at the Art Palace in Glenville. Reception and Talk TBD.

Kent Blossom Art Intensives Bring a Rich Visual Arts Experience to Northeast Ohio

by Roza Maille



Visiting artist Grant Garmezy (center) works with glass students during the 2018 intensive in glass.

IMAGINE an artist oasis where you can focus on your work while conversing with seasoned and sometimes idolized artists in your field for two weeks, without interruption. Is this just a dream or perhaps something that only exists in California or Cape Cod? Neither are true. This program exists and it's been right here in Ohio for over fifty years.

Many people are surprised and excited when they hear about the history of Kent Blossom Art Intensives (KBAI) at Kent State University's School of Art. Since

1968, college students and individual artists have been participating in these two-week studio intensives which boast a roster of visiting artists such as Alex Katz, Dale Chihuly, Ann Hamilton, Ron Nagle, Carolee Schneemann, Diana Al-Hadid and Philip Pearlstein. Individuals who participate in the program get a truly unique and unforgettable summer experience. Students learn techniques and skills from these artists and benefit from discourse, discovering aspects of what it means to be an artist in today's world.

So, what's with the name? The program was started when the Cleveland Orchestra moved to a new summer home at Blossom Music Center about fifteen miles from the Kent State campus. Under an agreement with the Musical Arts Association, Kent State University instituted two new programs: an intensive musical apprenticeship program

using the Cleveland Orchestra members together with visiting musicians, and an equally intensive art program with carefully selected students and a distinguished group of visiting artists.

Kent State has continued this tradition into the present day, providing exciting opportunities to work alongside and engage with visiting artists from around the country every summer. Each of these intensive courses focuses on one medium, including painting/drawing, sculpture,

jewelry/metals/enameling, ceramics, glass, print media, or textiles. In 2019, the School of Art is providing KBAI opportunities in each of these seven areas, which is a first for the program. These courses are open to undergraduate and graduate students as well as individual artists who would like to expand their skills or body of work.

Visiting artists for 2019 include: Holly Coulis and Patrick Berran (painting), Raine Bedsole and Todd Slaughter (sculpture and expanded media), Valerie Hammond and Emily Arthur (print media), De La Torre Brothers (glass), Judith Salomon and Joanna Powell (ceramics), Samantha Bittman and Chinami Ricketts (textiles) and Marissa Sanesholtz (jewelry/metals/enameling). Applications are open through April 30 and the sessions begin May 26. More details and applications available at kent.edu/kentblossomart. ■

KENT STATE UNIVERSITY SCHOOL OF ART

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

The Gallery at Lakeland “from WOMAN”: Celebrating Women for 12 years

by Mary Urbas



The Little Prince by MANDEM

I AM SO EXCITED to announce that The Gallery at Lakeland has undergone a major makeover. Now the largest exhibition space in the Tri-County (Lake, Geauga, Ashtabula) area looks fabulous, and is ready for a new and dynamic schedule of exhibitions in 2019!

As Lakeland Community College's gallery director and exhibition curator since 2005, I have been on a mission to

support women artists. Twelve years ago, I had the idea to create a new venue for local and regional women artists, to come together, to exhibit their artworks that were created by women, of women and about women. I was originally inspired by the Guerilla Girls, based out of New York City, who wrote a manifesto about the advantages of being a woman artist. Underneath all the sarcasm was the underlying truth. Throughout history, women artists have not been as well promoted and/or represented as their male counterparts.

In 2019, *Celebrate Women's History Month—from WOMAN XII...created by women, of women and*

about women presents a vast and vibrant display of works drawn (pun intended) from the creative minds of women artists. What started out as a small presentation by local artists has grown impressively to a sizable exhibition that draws submissions from across the country.

This year, the show is scheduled from February 24 through March 29, with an artist reception on Sunday, March 24, from

3:30 to 5:00pm in the gallery. Over forty artists will be exhibiting their works representing a variety of media, including oil, acrylic, drawing, ceramics, photography, textiles, jewelry, enamels, glass mosaic, sculpture, assemblage and mixed media.

As in past years, The Gallery at Lakeland will team up with the Lakeland Women's Center to honor strong female role models in the community through the Women of Achievement Awards. The awards ceremony takes place at 2:00pm Sunday, March 24, in Lakeland's Dr. Wayne L. Rodehorst Performing Arts Center, followed immediately by the *from WOMAN XII* artist reception in the gallery.

The Women of Achievement Awards, artist reception and gallery are free and open to the public. Special gallery tours can be arranged. Visit lakelandcc.edu/gallery for more information and gallery hours.

CALL FOR ARTISTS: 10TH MAY SHOW

The Gallery at Lakeland invites artists to submit artworks for consideration to be included in the 10th Annual May Show at Lakeland Juried Art Exhibition running May 16 through July 12. Cash awards include the "Best in Show" prize of \$1,500. To date, we've given out \$36,000 in cash awards! Visit lakelandcc.edu/gallery for details and to download the entry form. The drop off for artwork is Saturday, May 4, through Monday, May 6. ■

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

CELEBRATE WOMEN'S HISTORY MONTH: FROM WOMAN XII...CREATED BY WOMEN, OF WOMEN & ABOUT WOMEN | FEBRUARY 24-MARCH 29

RECEPTION 3:30-5PM SUNDAY, MARCH 24 | "WOMEN OF ACHIEVEMENT AWARDS" 2PM
Curated by Mary Urbas

THE 10TH ANNUAL MAY SHOW AT LAKELAND JURIED ART EXHIBITION

MAY 16-JULY 12

RECEPTION & AWARDS 7-9PM THURSDAY, MAY 16

GALLERY HOURS | MONDAY-FRIDAY 9AM-9PM, SATURDAY & SUNDAY 9AM-5PM

Art At The Schoolhouse presents Parker, Sargent, Hot Glass

by Herb Ascherman



LEFT: Patricia Zinsmeister Parker, *Follow The Money*, mixed media. CENTER: John A. Sargent III, *Celebration Day*, 60" X 48", 2015. RIGHT: Hot Summer Night will gather glass artists and photographers for an exhibit opening June 7.

ART AT THE SCHOOLHOUSE presents our 2019 lineup of exciting exhibitions, culminating with Cleveland's first soon-to-be-announced Photo Festival opening in July.

ZINSMEISTER PARKER

Through April 1

Born in Cleveland in 1934, Patricia Zinsmeister Parker's active career as an artist and teacher began in 1976 and hasn't stopped since. PZP has participated in nearly a hundred individual and group exhibitions including eleven May Shows, in which she won awards seven times including Best of Show. PZP has work in over 75 public and private collections worldwide and is an Archived Artist at Cleveland's own Artists Archives of the Western Reserve.

In her own words, PZP describes the

work currently on exhibit:

"Tapping into the 'subconscious' (which using my untrained hand facilitates) allows me to make work that relies on intuition, a mixture of art-historical and non-art resources in order to create *funny*, sometimes *irreverent* yet moving imagery."

JOHN SARGENT: RECENT PAINTINGS

Opening 6PM Friday, April 12 through June 1

Fifty-seven-year-old John Sargent began his artist's career in 1988 upon his graduation from The Ohio State University's MFA Program. Among other awards, the life-long Clevelander received the prestigious 2015 Ohio Arts Council Individual Excellence Award in Painting.

As a master of portrait and landscape painting, John cares deeply about the

tradition of fine art painting, placing it within the context of a contemporary conversation. As John explains, "There is no one truth, but many stories. Light and shadow and time and space and Nature and an evolving respect and gratitude for the mystery that is life...This all informs my paintings. The paintings are an effort to render the many layers of my thought and experience simultaneously."

HOT SUMMER, HOT GLASS, HOT ART

Opening 6PM Friday, June 7 through June 30

Join regional visual artists as they share glass sculptures, functional art & photography. From a hot glass studio to a hot photo lab these artists are on fire. Join us on Friday, June 7, at 6PM for the opening of Hot Summer Night. ■

ART AT THE SCHOOLHOUSE

2026 Murray Hill Road #108
Cleveland, Ohio 44106
artattheschoolhouse.com
216.721.1507

ZINSMEISTER PARKER | THROUGH APRIL 1

JOHN A. SARGENT III: RECENT PAINTINGS | APRIL 12-JUNE 1

RECEPTION 6PM FRIDAY, APRIL 12

HOT SUMMER NIGHT | JUNE 7-JUNE 30

RECEPTION 6PM FRIDAY, JUNE 7



Holly Coulis, *Grapefruit Halves and Water*, oil on linen, 2018

More details and application at
KENT.EDU/KENTBLOSSOMART



Kent Blossom Art Intensives 2019

This summer, make it a goal to expand out of your artistic comfort zone in one of Kent State's summer studio intensives. Open to college students and individual artists, with courses in textiles, ceramics, painting, glass, sculpture and expanded media, print media, and jewelry/metals/enameling. Don't miss your chance to work with prominent visiting artists and resident faculty during these two-week intensives, starting May 26 or June 9, 2019.

Application Deadline: April 30

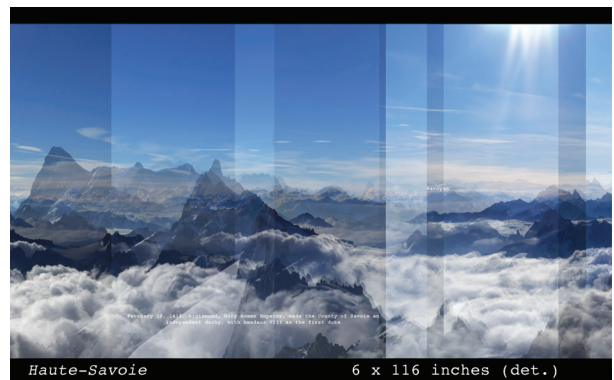
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Annotated Grandeur

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 216.287.3064

Eileen Dorsey and Charles Basham Present *Recent Landscapes* at Massillon Museum

by Dott von Schneider



While she was at Kent State University, Eileen Dorsey (left) was a student of Charles Basham (right). Now exhibiting as peers, their two-person show *Recent Landscapes* opens at the Massillon Museum's Studio M Gallery March 2.

THERE'S A WONDERFUL article in *ArtNet*—"Back to School: 10 Famous Art Professors We Wish We Had as Teachers in College"—that speaks of the ability of some professors to take the banal and turn it such a way that captivates and challenges their students. In some respects, professors can change an artist's life. Such is the case with Eileen Dorsey and Charles Basham.

"Chuck was such an important influence on my career," Dorsey reflects. "I had several professors that I had studied under. I had gone halfway through the first semester of my sophomore year at Kent State and didn't feel like my work was any good and felt generally discouraged. I wasn't doing well in school and considered dropping out."

Then Basham said something to her that changed her life. He said, "You have a really good eye for things." And that was what Dorsey needed to hear. Like a fog had been lifted, her grades catapulted. "I got a lot more serious about my studies and my work," she states. Dorsey received her BFA from Kent State University in 2006 and has since gone on to become an award-winning artist that exhibits regionally and nationally; her work is in private and public collections.

Now, some thirteen years later, the artist and her professor—now her peer—have a two-person exhibition, *Recent Landscapes*, opening at the Massillon Museum on March 2 from 7:00pm to 9:00pm in the Studio M Gallery.

There is a clear influence in palette

and style, but Dorsey and Basham have technique that is unique to each artist. Dorsey's impasto touches balance wonderfully with the tight color field brushstrokes that dominate Basham's paintings. Both use personal reference and reflection in their work, which also augments the singular signature of each painter. We look forward to examining this show in depth. ■

Recent Landscapes will be on view from March 2 through April 20. The Massillon Museum is located at 121 Lincoln Way East, Massillon. Museum hours are Tuesday through Saturday, 9:30am to 5:00pm and Sunday from 2:00pm to 5:00pm.

MASSILLON MUSEUM

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.883.4061

EILEEN DORSEY & CHARLES BASHAM: RECENT LANDSCAPES | MARCH 2-APRIL 20

LOOKING AT APPALACHIA | MARCH 23 - JUNE 2

Contemporary photography, curated by Roger May in the Main Gallery. This exhibit is presented in conjunction with the National Endowment for the Arts Big Read program.

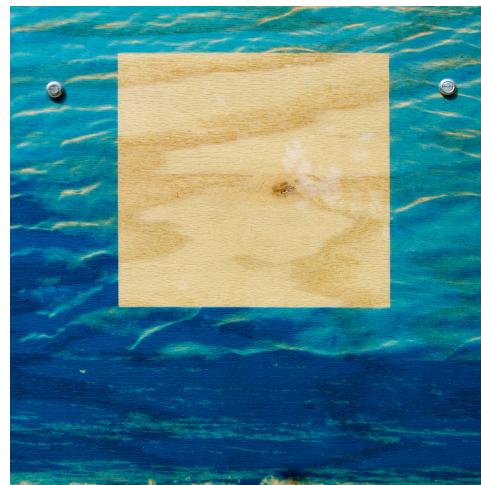
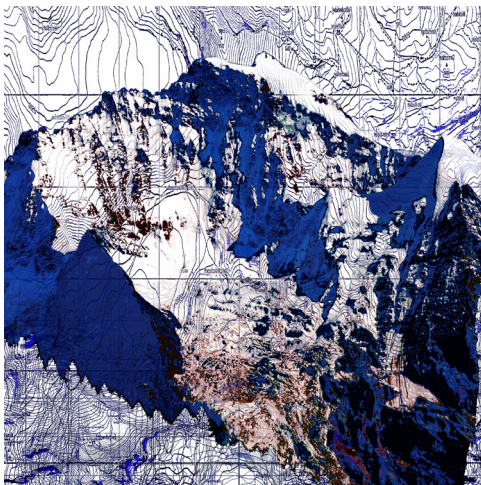
DONNA COLEMAN: THE THREE GRACES AND OTHER BEAUTIES

APRIL 27 - JUNE 16 | RECEPTION 5:30 - 8 PM MAY 4 | In Studio M

CURRENT EXHIBITION **S Y M B I O L O G Y**

An exhibition of works by George Kozmon and Guy-Vincent exploring the dichotomies of image-making, and the interconnectedness to landscapes, symbols, and people. The images, sizes, and techniques used by the artists range from traditional painting to new media.

April 25 - Oct 11



Public Viewing

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For more info, contact: djohnson@clevelandconventions.com

12 Artists-In-Residence Arrive at Morgan Conservatory

by Jacqueline Bon



FOR PAPER ARTISTS, studio resources are often difficult to find. "There is an extremely limited number of artist residencies out there with access to papermaking equipment, which makes this residency program vital to survival of this artistic medium," reflects Gallery & Artistic Opportunities Coordinator, Anna Tararova.

"Our residency program is unique because it provides artists the ability to utilize our print, book, and paper studios—all in one facility with full-time studio access," says founder and Artistic Director, Tom Balbo.

Beginning in March and extending through October, the Morgan will host twelve artists-in-residence from a diverse spectrum of arts backgrounds to pursue projects that push the limits of our studios and the boundaries of paper arts. This year's AIRs include one international Australia-based artist, ten national and two Cleveland-based artists.

The impact of artist residencies is two-fold. On the surface level, our program provides artists with resources for professional development, including equipment

and assistance during an uninterrupted interval of time. On a deeper level, this program exists in a communal context where Resident Artists have the opportunity to connect with each other, interns, staff, and the larger community.

We believe that this program benefits all of those involved. "Our internship and artist residency programs overlap to provide young artists exposure to seasoned artists," Balbo says. "The program also gives us a way to engage and educate the public about these art forms through artist talks, workshops and exhibitions featuring our AIRs," Tararova adds. We hope that the connections that this program helps to create last for much longer than the residencies themselves.

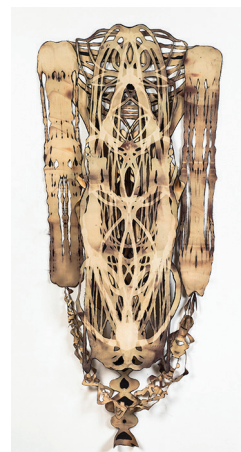
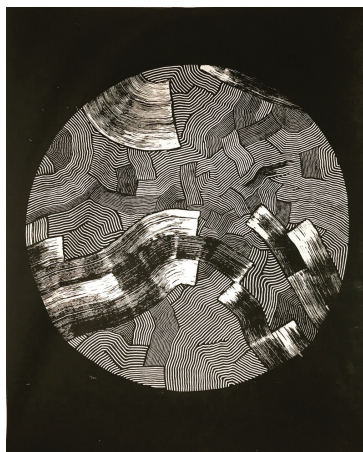
Hosting a residency program focused on experimentation also allows us to broaden our knowledge of these art forms. "Last year, Lennart Lahuis from the Netherlands used our paper studio and intern assistance to create large-scale work, which he could not have created anywhere else," explains Tararova. It has since been exhibited at the Fries Museum

in the Netherlands.

This will be the second year, since the program's application-based inception four years ago that we have received grant funding to supplement the cost of housing and supplies. "We are extremely grateful to the Windgate Foundation for providing funding for the AIR program," Tararova says. "I'm hoping to find a way to develop more artist stipends in the coming years." ■

Our 2019 Resident Artists include Christi Birchfield, April Bleakney, Winsome Jobling, Ann Marie Kennedy, Matt Liddle, Andrew Mancuso, Toby Millman, Ashley Pastore, Karen Revis, Taro Takizawa, and collaborative artists Denise Bookwalter and Lee Emma Running.

To keep up with these artists and their projects, follow us on Facebook or Instagram @morganpaper. Dates for workshops and artist talks will be updated regularly on our website morganconservatory.org.



PREVIOUS PAGE: Matt Liddle, *Above & Below*
 LEFT: Karen Revis, *Young Miss Nina*
 CENTER: Taro Takizawa, *Roads, Hills, Trees*
 RIGHT: Christi Birchfield, *Sagittal Plane*

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
 Cleveland, Ohio 44103
morganconservatory.org
 216.361.9255

NATIONAL JURIED EXHIBITION | MARCH 29–APRIL 27

RECEPTION 6–9PM FRIDAY, MARCH 29
 Our 7th annual juried exhibition of paper art

A ROOM OF ONE'S OWN | MAY 3–JUNE 1

RECEPTION 6–9PM FRIDAY, MAY 3
 Artists-in-Residence Exhibition

TRACES PAST | JUNE 7–JULY 20

RECEPTION 6–9PM FRIDAY, JUNE 7
 Ana Fernandez, Mary Mancusos, Nane Wenhammar, Maggie Denk-Leigh

SUMMER WORKSHOP INSTRUCTORS EXHIBITION | JUNE 7–JULY 20

RECEPTION 6–9PM FRIDAY, JUNE 7

SUMMER WORKSHOPS:

***POP-UP WORKSHOP! LONGSTITCH LETTERING | 10AM–4PM APRIL 6 & 7**

PAPERMAKING WITH INVASIVE PLANTS: THE KUDZU VINE | 10AM–4PM MAY 4 & 5

THE PROFESSIONAL SIDE OF ART MAKING: NUTS AND BOLTS | 9AM–12PM MAY 11

THE PROFESSIONAL SIDE OF ART MAKING: KNITTY GRITTY | 1PM–5PM MAY 11

JAPANESE PAPERMAKING | 10AM–4PM MAY 18 & 19

REDUCTION BLOCK PRINTING | 10AM–4 PM MAY 18 & 19

PRESSURE PRINTING: A FLEXIBLE, EXPERIMENTAL APPROACH TO LETTERPRESS PRINTING | 10AM–4PM JUNE 1 & 2

DOT, DOT, DOT: HAND-DRAWN BATIK AND NATURAL DYES | 10AM–4PM JUNE 1 & 2

SPACE BETWEEN: SCULPTING WITH KOZO | 10AM–4PM JUNE 8 & 9

EX LIBRIS: BOOKPLATES AND HAND BOOKBINDING | 10AM–4PM JUNE 8 & 9

LIMP VELLUM BINDING | 10AM–4PM JUNE 15 & 16

PULP PAINTING & MONOPRINT FUSION: A COLLABORATION WITH ZYGOTE PRESS | 10AM–4:00 PM JUNE 15, 16 & 22

PAPERMAKING WITH LOCAL AND NATURAL FIBERS | 10AM–4PM JUNE 22 & 23

To view our full Summer Workshop schedule, register & for more details, please visit our website morganconservatory.org or call 216.361.9255.

On Deciding If We Should Write for *CAN Journal*

by acerbic

WE KNOW what you want. You want our thoughts. You want our feelings. You want our stories. You want our ideas. You want our solutions. You want our frustration. You want our angry-artists-of-color voices represented in this publication in order to soothe white guilt. You want us to entertain to you.

But, it's cool. We see right through your offer.

We will not write the story you want us to write. We will not write about the history of racism in Cleveland's art world. We will not give you well-crafted sentences about how it feels to be underserved, misrepresented, marginalized and excluded. We will not discuss our complaints because we know you already know what they are. And, we are aware that just by writing this we are giving you everything you want. It is all so exhausting!

For the past few days, ever since you sent your nice and sweet white girl to ask us if we wanted to write for your publication, we've been wrecking our brains on whether or not we should say yes. We weighed our options.

WE SAID NO BECAUSE:

1. We need to spend our time focusing on our own work.
2. We know we are getting used to fill a void.



This Place I Call Home, photo by Donald Black Jr.

3. We are going to be annoyed and frustrated while we're writing.
4. We do not even read the *CAN Journal* because we are not interested in white content. In other words, it does not speak to us.
5. We are falling into a trap.
6. We know our caliber is needed.

WE SAID YES BECAUSE:

1. This is an opportunity to broaden the conversation about problematic white behavior.
2. This is an opportunity for us to get out of the same ole narrative: We get used.

White people apologize. We voice our frustrations. White people apologize. We refuse to follow this cycle. We have decided that we will not allow ourselves to be used for white people's entertainment. So, we will not talk about ourselves. Instead, we are more interested in writing about white people. We will not be the subject.

3. We have limited media outlets in the city. As a result, when we get approached by one of them, we hold hands and jump off the building together and hope for the best. ■

ACERBIC

Twitter:

@ablackpoet03

@donaldblackjr

Instagram:

@ali_write

@dblackoriginals

@ggonzalez821

GABRIEL GONZALEZ: TRADE MARKS | MARCH 1-APRIL 26

ACERBIC AT BREWS & PROSE | 7PM TUESDAY, MARCH 5 | MARKET GARDEN BREWERY

ALI BLACK DISCUSSING *CITIZEN BY* CLAUDIA RANKINE

7PM WEDNESDAY, MARCH 6 | CLEVELAND STATE UNIVERSITY, EXACT LOCATION TBA

DONALD BLACK, JR. LECTURE AT THE SOCIETY FOR PHOTOGRAPHIC EDUCATION

11:30AM SATURDAY, MARCH 9 | HILTON HOTEL, HOPE BALLROOM

Abstraction

by Laila Voss

FOR SEVERAL MONTHS, Art House had a high school project hanging on our largest wall. Living with these works over an extended period led to comparing them to some of the others that had been part of the 2018 Urban Bright Exhibition.

Eight paintings focused on nature, technology, and augmenting human capacity. The students used various acrylic painting techniques and expressed their concepts visually by manipulating line, shape, and color. The students who

worked together on the Flamingo Shoes made choices about flat and modulated color to activate the whole picture plane and convey their design idea for dress shoes with articulated heels that could become flats as needed.

Ohio Leaves is a print project inspired by Matisse. Fourth graders worked with stencils, repetition, shape, positive, and negative space. The classes spent a session working on a large collage comprised of each classmate's prints.

They incorporated movement, pattern, contrast, and similarity to create a cohesive image.

Taken is a middle school self-portrait project in which students added emotional content through color, shape, mark-making with text that functioned as image, line, and pattern.

These examples all have strong visual impact. Underlying their success is a skillful handling of abstraction—intuitive and purposeful. ■

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FAMILY OPEN STUDIO | MONTHLY: 1-3PM SATURDAYS, MARCH 16, APRIL 20, MAY 18

FAMILY CLAY DAY | BI-MONTHLY: 10AM-NOON SATURDAYS, MARCH 23 & MAY 25

COMMUNITY CULTURE NIGHT WITH PETRA GRUBER, UNIVERSITY OF AKRON BIOMIMICRY PROFESSOR | 7-8:30PM FRIDAY, APRIL 26

17TH ANNUAL URBAN BRIGHT EXHIBITION, ICE CREAM SOCIAL & RECEPTION
4-9PM FRIDAY, MAY 3

33



CMA at Transformer Station

Raúl de Nieves: Fina
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Don't miss new work designed for Transformer Station by Raúl de Nieves, one of today's most dynamic and celebrated artists. Inspired by Mexican cultural traditions, he transforms humble materials into spectacular objects that alter the spaces around them.

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**THE CLEVELAND
MUSEUM OF ART**

Orange Art Center: Wellness by Design by Aubrey O'Brien



Orange Art Center fosters creativity in ceramics, among other mediums.



Windows fill Orange Art Center Classrooms with natural light and offer views of the surrounding woodlands.

34

LOCATED just beyond bustling Chagrin Boulevard is a serene, whitewashed 1930s former residence. Positioned on a hill and surrounded by abundant woodlands, this is the Orange Art Center, Northeast Ohio's idyllic art escape. The facade is calm amongst the blossoming vernal landscape. The Orange Art Center team has made careful design choices to create an environment that fosters creativity. Executive Director of the Orange Art Center, Debra Lee Meese, also aims to promote balance and wellness within students through the Center's facilities. "You won't find florescent lights here," she notes with a smile.

After a recently completed first-floor remodel, the OAC has undergone a transformation from cluttered former residence to fully functional art-making space. Featuring five multi-purpose studio spaces and a gallery for showing annual student exhibits, the Orange Art Center is

a comprehensive art educational facility. Ample on-site parking and an open floor plan makes the facility accessible to artists of all abilities and ages. The natural light flooding through tall Palladian windows provides visual clarity to artists rendering their work. These windows invite in the natural surroundings, allowing students to benefit from the calm of nature during the creative process. Energy-efficient lighting conducive to art-making enables students to work through overcast winter months. Clean white walls and homey wood flooring remove distractions and allow students to hone in on their artistic intention.

The OAC is expanding beyond its typical offerings of painting and drawing classes through new evening courses, perfect for young professionals looking to start their year with creative renewal. Keeping up with artworld trends, OAC is regularly adding pop-up workshops in addition to

the current roster of course offerings. Courses taught by experienced local artists are attended by students from all over Northeast Ohio.

Highlights of upcoming events and courses include the Jewelry + Metals Student Show and Summer Art Camp. The show's opening reception is May 3 in the OAC's gallery space. The first week of Summer Art Camp runs from June 17 through 21 and explores pottery for students going into grades one through three. The second week dives into cartooning for students in grades four to six, and runs from June 24 through 28. ■

To learn more about Orange Art Center workshops and courses, or to schedule a tour of the newly renovated campus, visit orangeartcenter.org or follow us on Instagram @orange_art_center.

ORANGE ART CENTER

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

SPRING REGISTRATION | NOW OPEN

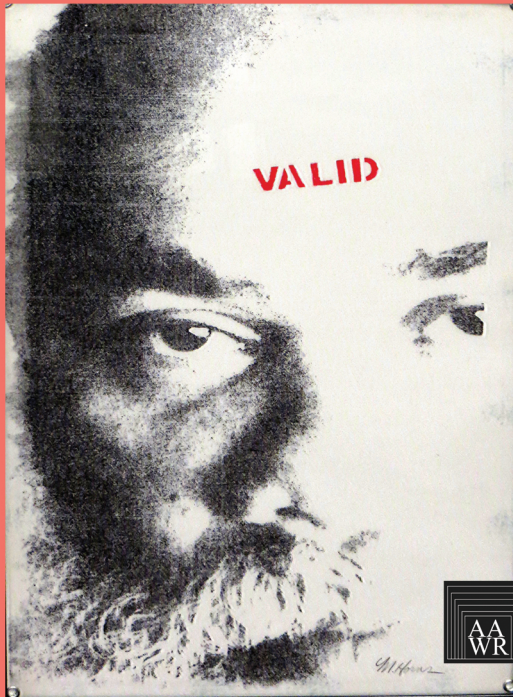
SUMMER ART CAMP REGISTRATION | NOW OPEN

JEWELRY + METALS STUDENT SHOW | MAY 3-JUNE 7

RECEPTION MAY 3

SUMMER REGISTRATION BEGINS MAY 6

The Artists Archives of the Western Reserve & The Sculpture Center announce



Miller Horns, Valid, electrostatic print, collection of AAWR

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Digitizing for the Future by Mary Crotty



ABOVE AND RIGHT: Before and After images show how digital restoration can return old and damaged photographs to their original glory.

THE BONFOEY GALLERY (1710 Euclid Ave. Cleveland, Ohio 44115) focuses on protecting your artwork to ensure that it lasts into the future. When we build a frame, we use high quality conservation materials to protect your work. However, if the artwork is already damaged, we can help there too. Not only do we provide painting and paper restoration services, but recently we have begun offering digital restoration, which is particularly useful for damaged photographs. Whether the image is torn, scratched, faded, or stained, we can create a digital version that is as good as new.

The process of digital restoration involves scanning the image and creating a digital file. Then photo manipulation software is used to repair the image by making it lighter or darker, or clearer, and removing any scratches or tears. In some extreme cases, missing sections of the image can be re-created and replaced. Any fading, discoloration, or smudges can be removed as the original image is restored to its original glory.

There are other added benefits to having digital images created of your most prized photographs. The images

can be shared, multiple copies of varying sizes can be printed, the digital files can be saved to a CD—which is one of the best ways to preserve digital content—and you can hold onto the original without damaging it further. There are other ways to physically restore a photo, but through digital restoration, more options are available to you. Keep your memories intact, and just because an old photograph is bent or scratched does not mean the image is lost. Instead, it is a chance to give the photograph a new life. ■

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Young Photographers by Jeff Curtis

THIS SPRING, Cleveland Print Room's galleries will be alive with the work of young photographers from the trio of programs that make up our Teen Institute: Project Snapshot, Instant Foto, and the POV Photo Visionary Mastery Program.

The **Project Snapshot Student Exhibition**, opening Wednesday, April 17, presents work from this sixteen-week B&W film processing course that runs the full school year. Students in **PS** use Pentax 35mm cameras to push their photography skills to the next level.

Sponsored by the Ohio Civil Rights Commission, PS work also is displayed at Rhodes State Office Tower in Columbus for a full year.

Wednesday, May 1 brings the opening of the **Instant Foto Student Exhibition**. This popular introductory program teaches instant film photography on location at several sites within the city of Cleveland. **IF** runs three eight-week semesters throughout the year wherein students use Lomo'Instant Wide cameras to learn the basics of photography.

Finally, the **POV Photo Visionary Mastery Program** will have its opening on Wednesday, May 15. This advanced program, offered to students who have successfully completed **PS** or **IF** and have demonstrated the ability and desire to expand their skills, features photographic and writing assignments, digital intensives, visual presentations, critiques, field trips, and visiting artists.

Please join us for these exhibitions and see where Cleveland's artists of tomorrow are coming from! ■

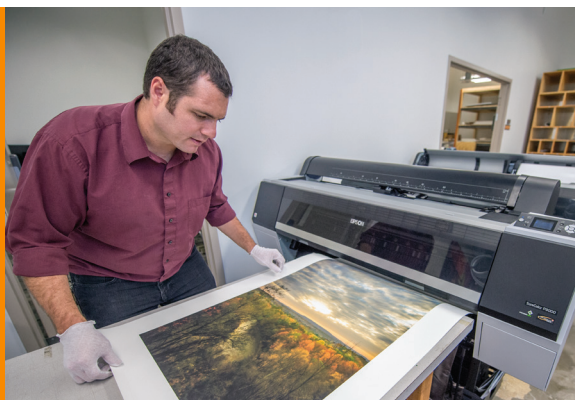
CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802.9441

PROJECT SNAPSHOT STUDENT EXHIBITION | 5-8PM WEDNESDAY, APRIL 17

INSTANT FOTO STUDENT EXHIBITION | 5-8PM WEDNESDAY, MAY 1

POV MASTERY STUDENT EXHIBITION | 5-8PM WEDNESDAY, MAY 15



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Muralism at Tri-C, with the Cleveland Scribe Tribe

by mr. soul

IN DECEMBER of 2018, Dayz Whun, Sano and myself (mr.soul), members of the art collective CST (Cleveland Scribe Tribe) completed a sixty-foot-by-nine-foot mural for Cuyahoga Community College's new Metro Campus Center. This was a glorious canvas, and it was imperative for us to show up and show out.

Before executing a sketch, we spent about six to nine hours in the library and on the internet doing extensive research to support our vision and what we wanted to say. The culmination of this research produced two rough concepts with verbal discussion to convey the direction in which we decided to go. Our clients were extremely excited about what we presented and had little to no changes to our direction.

The execution of the painting was covered in about a week's time with us averaging twelve- to fourteen-hour days working, and two to three hours sleeping. I think we ate too. Yeah, we ate. I know for a fact it was the adrenaline and excitement for what we were doing that kept us afloat and hyper active.

These pics don't do justice. Do yourself a favor and take a trip down to Tri-C Metro's new Campus Center and experience the mural for yourself. Take pics and tag us on social media to let us know what you think and how you interpret our work of art.

Lastly, it wouldn't be right to speak on this project without mentioning that CAN Triennial gave us the platform to be seen,



Details from the Cleveland Scribe Tribe's 60' X 9' mural installation at Tri-C Metro Campus Center. Top to bottom, work of mr. soul, Dayz Whun, and Sano.

heard and selected as a prospect for this mural. Another special thanks to Christy Gray of Gray Haus Studios for believing in and selecting us for the project. In spite of what others thought, we took full advantage of the opportunity to be present, and on our own terms. Since then, we've developed some pretty dope relationships

and have been rewarded some pretty nice paying jobs! But more importantly than the money, is that through art we were able to forge bonds that were not compounded, distracted and/or influenced by the city's broken art politics.

Peace and Power. ■

CLEVELAND SKRIBE TRIBE

@ClevelandScribeTribe

@sanoizm

@DayzWhun

@mistersoul216

#ClevelandScribeTribe

#InspireYourCity

Zygote Press: Bringing Green Life into Old Practices

by Rebekah Wilhelm and Abby Cali



Zygote Press continues its pursuit of green, health-conscious printmaking processes with the re-introduction of stone lithography.

WHETHER you are a ceramicist, painter, designer, or printmaker, your process is your craft—the ability to create, to bring ideas to light. At Zygote Press, we are a shop of printmaking artists. Every artist who walks through our door has developed their own unique process of making, but we share the medium and space with one another in an ecosystem of idea exchange, collaboration, and community.

Knowing, then, that process is inherent to our practice, what happens when our process causes harm to both health and environment? Many printmaking practices utilize damaging solvents and other corrosive substances. How do we as artists take responsibility for the impact of our process?

At Zygote, we take this question seriously. As individual artists we interrogate the methods through which our work is

created. As an institution, we strive to set an example for more responsible practices. This mindset led us, in 2015, to intense training and research to transition our print shop to a “green” health-conscious space. We now have artists safely print in a space free of fumes, and have been able to reduce our negative environmental impact. Today, we are excited to be in our final phase of greening: research to transition the printmaking process of lithography.

Thanks to generous support from the Ohio Arts Council and The George Gund Foundation, we have installed a new sink for graining lithography stones, acquired a nineteenth-century Fuchs and Lang lithography press, and collected a library of twenty-three lithography stones.

We have been diligently working on restoring the old press, and it is now de-rusted and freshly painted. Many thanks

to Kristina Paabus, Richard Wood, and the fabrication lab at Oberlin College for lending their expertise and assistance. We are excited to get the press operational and begin our research.

As collaboration is inherent in Zygote’s practice, we are thrilled by the response we have received from other artists working towards more eco- and health-friendly printmaking practices. We look forward to sharing our progress and results with partners nationally and internationally, with artists who are interested in furthering green lithography research.

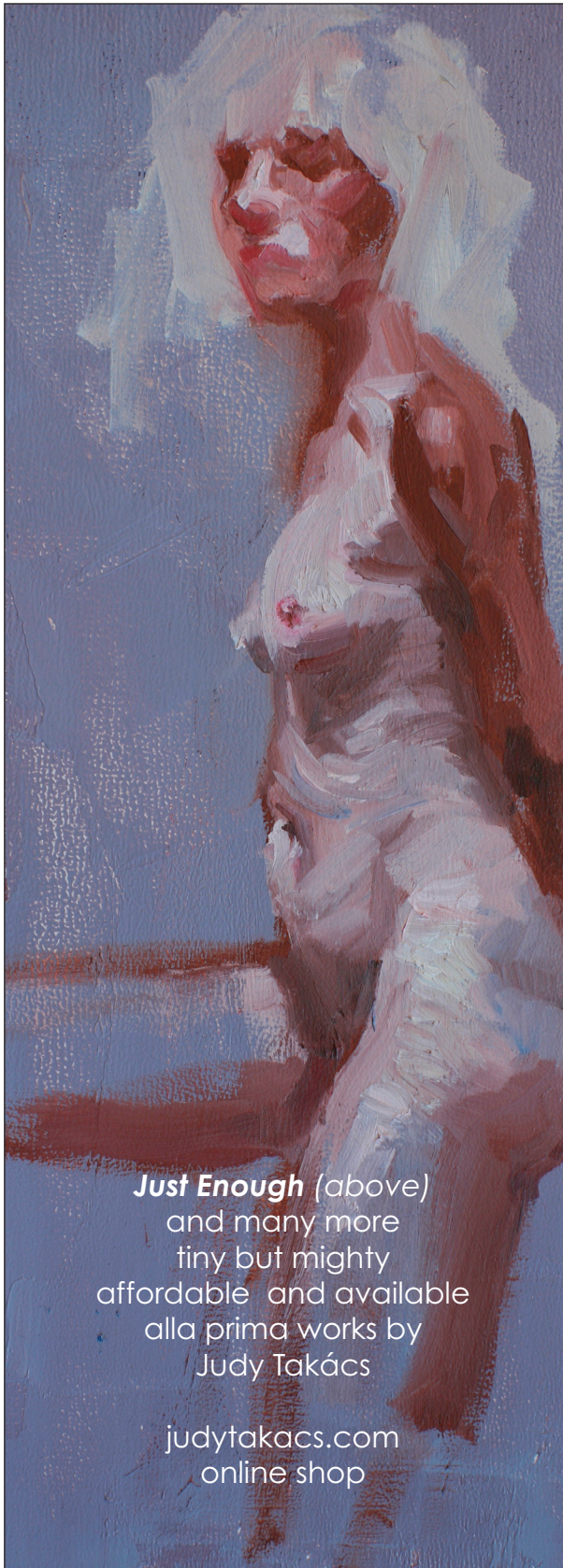
Over the next few months we will be conducting research, and thereafter will be hosting workshops and free member demonstrations to share our findings. You may follow our progress on our blog here: zygotepress.com/tag/the-green-litho-project/ ■

ZYGOTE PRESS

1410 East 30th Street
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zygotepress.org
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CAPTURING THE AURA OF THE ALREADY SAID: WORKS OF DEBORAH CARRUTHERS, GABRIEL DEERMAN, MARGARET HART, PETRA NIMM & MARK ROTH, CURATED BY MARGARET HART | MARCH 8 – APRIL 26

RECEPTION & ARTIST TALK 6PM–8PM FRIDAY, MARCH 8



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Spring at the Lissauer

by Ware Petznick, PhD



LEFT: Jennifer Omaitz, *In Rotation* 20" x 20" x 2.5" Acrylic on Canvas 2018 ABOVE: Jim Ptacek's art features the Guardians of Transportation and other Cleveland landmarks.

AT THE LISSAUER GALLERY throughout 2019: free opening receptions on the second Friday of odd months!

The Lissauer Gallery is pleased to present the work of two Northeast Ohio artists with very different styles this spring. Jennifer Omaitz brings her *Intersections* to us from March 8 through May 5 and Jim Ptacek's realism celebrates Cleveland landmarks and architecture from May 10 through July 7.

JENNIFFER OMAITZ

Intersections

March 8–May 5

Omaitz's visually stunning work consists of paintings that explore the ideas of fold,

gesture and movement. Color highlights changes in spatial order that appear fractured or fragmented. These states either remain calm or subdued or reconfigure the coherence within a painting. In her work, layers of paint are exposed so the viewer can see a delicate unraveling of documentation and process. These layers look gestural, geometric, architectonic and graphic. They are a collection of influences, passages and intersections.

JIM PTACEK

A Retrospective

May 10–July 7

Ptacek has been recording his favorite Cleveland landmarks with his effortless

and approachable realism for decades—at least five so far. Through the years he has drawn, sketched, painted or photographed many iconic buildings, structures and landscapes that every Clevelander will recognize.

Jim graduated from Cathedral Latin High School, attended classes at The Cleveland Art Institute of Art and graduated as an architectural illustrator from Cooper School of Art. That training is evident throughout his work, even as he adopts varied media and formats including collage, or expands his geographic focus to other cities. ■

LISSAUER GALLERY AT SHAKER HISTORICAL SOCIETY

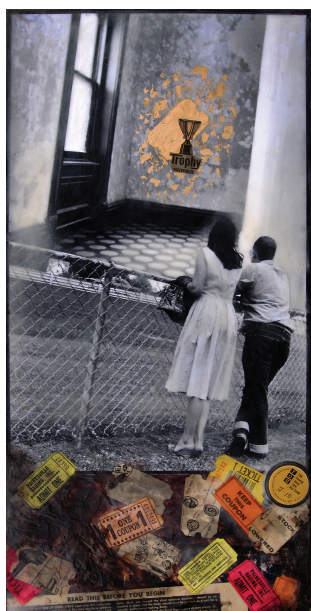
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JENNIFFER OMAITZ: INTERSECTIONS | MARCH 8–MAY 5

JIM PTACEK: A RETROSPECTIVE | MAY 10–JULY 7

Should I, or Shouldn't I?

by John Farina



FAR LEFT; photo-based collage by Hadley Conner. CENTER: painting by Eric Rippert. ABOVE: painting by Katy Richards.

RULE: an accepted principle or instruction that states the way things are or should be done, and tells you what you are allowed or are not allowed to do. Some rules—such as the laws of physics—must be followed, while other rules—like rolling through a stop sign, leaving dirty dishes in a communal sink or abusing power—are easily broken. What is it about rules that makes us want to break them?

At the Shaker Community Gallery this spring, we are going to be exploring that question with the work of three phenomenal local artists. On April 24, SCG is proud to kick off our season with the exhibition *Should I, or Shouldn't I?* The exhibition is curated by Dawn Tekler and features Hadley Conner, Katy Richards and Eric Rippert.

This exhibition aims to explore rules, adhering to them as well as breaking

them in hopes of examining why humans create rules only to break them. While rules serve a purpose and help us avoid chaos in society (broadly) or in a much more intimate setting like a home, we also find ways to bend or even break them. Artists are sometimes held to some types of rules, yet others work with no boundaries. Each artist has a way of dealing with rules, either those that are self-imposed or those that may be imposed by some other force.

Hadley Conner focuses on portraiture and the human presence to tell her story. She continues to use film exclusively, but often incorporates collage, printmaking, and encaustic mediums within her pieces.

Eric Rippert had been known for years as a photographer. Recently, he has been exploring—quite successfully—abstract paintings, though he also works in drawing

and photography. His artwork comes from an introspective examination and external reality check.

The work of Katy Richards focuses on creating a fluid relationship between materiality and representation within painting.

The exhibition opens on Wednesday, April 24, from 6:00pm through 9:00pm and runs through June 8. Shaker Community Gallery (SCG) is a community-based fine art gallery formed by a small group of volunteers with an interest in promoting art and culture in Shaker Heights. We are located at 3445 Warrensville Center Road, in Christ Episcopal Church in Shaker Heights. During exhibitions, SCG hours are Monday through Friday 9:00am to 4:00pm, and Saturdays from noon to 4:00pm or by appointment. Contact Leslye Arian at 216.926.8842 or leslye.arian@gmail.com. ■

SHAKER COMMUNITY GALLERY

3445 Warrensville Center Road
Shaker Heights, Ohio 44122
shakercommunitygallery.org
216.926.8842

SHOULD I, OR SHOULDN'T I? WORKS OF HADLEY CONNER, KATY RICHARDS & ERIC RIPPERT, CURATED BY DAWN TEKLER | APRIL 24–JUNE 8

RECEPTION 6–9PM WEDNESDAY, APRIL 24

Beyond Good and Evil

by Will "Topiltzin" Sanchez, Owner/Artist/Activist

TO MAKE USE of what is available, in the area, the fruit at hand. Instead of looking elsewhere for sustenance, to grow and feed off our own talent. In 2002 the first Latino-owned and managed art gallery in the greater Cleveland metropolitan area was born: La Cosecha Galeria (The Harvest Gallery). But it stood for much more; it was an understanding, a union, an opportunity to display an identity. The ability to open the doors to other artists as an outlet to what is possible. Well received by the community, who until then were starved for a place to showcase their culture and artistic abilities, it always held a warm place in their heart and a revered memory for those that worked with them.

Reopening a brick-and-mortar location last year, La Cosecha Galeria was rechristened within blocks of where she was conceived. This place had special meaning to me personally, so I thought of it as providence when it happened.

Six months later, the next generation has begun to take its place: Anjalise Galindez, family to co-founder Palin Perez-Jackson, who tragically passed in 2009. A millennial child, offspring of the creative vibe that was and is La Cosecha Galeria, and current resident artist who produced her first successful show in January, she reminds me of us in our start, so it does my soul well to see that this fire has not dwindled. Because of the continued need of a non-institutional or funding controlled creative outlets.

These days, "Creative Placemaking" is the terminology used to explain or describe the evolving field that intentionally leverages the power of the arts, culture

and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.

What we hope to do

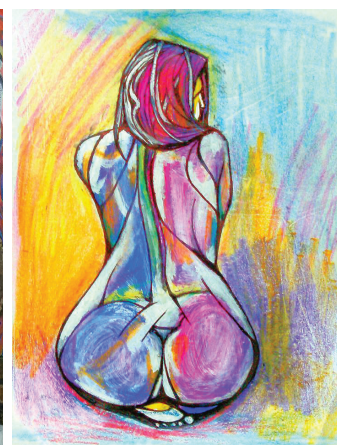
is to further a concept many years in the making. In 2019, our next phase is to begin the art supply retail store while continuing to welcome resident artists to develop—not only as studio artists, but as Civic Artists that collaborate and co-design with community partners and residents around a community-defined aspiration.

With a population of 23,468, it is estimated that 10,003 People in Ward 14 lived in poverty. With over twenty empty or underused storefronts along Storer Avenue in the heart of the west side of Cleveland. I believe I can entice those in the Creative Industry to utilize these locations and bring economic development into the area. Activating a space with a new business is also a great opportunity for the community and businesses in the neighborhood to form an identity.

Artists or the arts culture have been the catalyst of the gentrification process



LEFT: Ishtar's Belt © 2017 (Mixed Media – 18" x 24" Canvas) By Will "Topiltzin" Sanchez.
RIGHT: Jej Krzywe © 2015 (Mixed Media – 12" x 18" Paper) By Will "Topiltzin" Sanchez.



since the beginning of civilization. Today we base redevelopment plans upon it; just look at many of the Cleveland neighborhoods' economic strategies implemented to help their communities. All dependent upon the arts or enticement of the artists to come live or work there. The next level is a for-profit business to build on this idea, create an actual process, document it and analyze the data as any other business producing products would do. As an artist, I feel it my intrinsic responsibility to open a gallery here, where we were priced out after we gentrified it. A return to where our local arts forefathers had to leave, and hopefully put an end to this cycle of migration by ensconcing ourselves within the very economy of it.

Our vision is to harness this activity as businessmen and creatively improve upon it. As an artist, it's what we do. ■

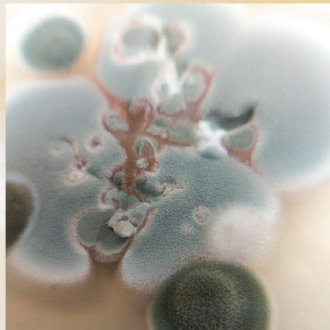
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THROUGH THE LOOKING GLASS | 6PM SATURDAY, APRIL 27

CAN JOURNAL LAUNCH PARTY | MAY 17, TIME TBA

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CAN AND E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.



CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

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Cleveland to Berlin and Back by Lila Rose Kole



Lila Rose Kole, *Suspended Toward the Light*, detail.



Lila Rose Kole, *Collaboration #5* detail. Images courtesy of the artist.

LIVING IN BERLIN shocks me awake.

In my teens I fantasized someday I would move to Berlin. I thought: that's where the zeitgeist was, that's where things start, where I can let loose and taste rebel culture. My dreams were born of a restlessness I didn't know how to satisfy. Berlin seemed dark and gritty, and that was attractive to me.

Now that I live here, I realize I may not have been so horribly mistaken. Berlin is raw; moving through the city one constantly confronts the global realities nobody escapes in an urban context, realities changing the face of Berlin and shocking me into a different way of seeing. Not to say there isn't grit in Cleveland; Clevelanders are strong, feisty, and hard-working. But grit looks different here, feels different here, like sandpaper against skin.

But here they say, that's the *Berlin style*.

Still, Berlin happened by chance for me. I was struggling. I was reexamining my creative motivations: How could I merge my art, my work, my play, my activism, my contribution? And then, traveling through Europe I met an artist in Berlin. We shared similar ideas about art-making and *how that could translate into life*. He offered ways to understand what it was I was hungry for. We decided we should collaborate and try to make a reality of our common thinking and desires.

Berlin had allowed this artist to evolve an unorthodox approach to everything, the way of the autodidact, the maverick. This experience was, he says, a kind of privilege that enabled him to develop his work. He has exhibited in every kind of space and condition, from underground warehouses

to formal galleries and art fairs. We influence, inspire and challenge one another through an organic creative dialogue that can only happen in close context.

In Cleveland I had the revelation of my own creative potential. In Berlin I am living it, delving ever more deeply. I have found freedom—not a loud and ostentatious freedom as I imagined, but a quiet, insular, inner creative freedom. I am exploring different ideas, colors, materials, found and repurposed supplies, organic thickeners, self-made textures, and local pigments. All make their way onto my canvases. I embed Berlin in my paintings.

I am excited to be back at Hartshorn Studios to present my newest works *Cleveland to Berlin and Back*: Lila Rose Kole and Collaborations with Kenno Apatrida. ■

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LILA ROSE KOLE & COLLABORATIONS WITH KENNO APATRIDA: CLEVELAND TO BERLIN AND BACK | 5-10PM FRIDAY, MAY 10

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Artists Archives of the Western Reserve Celebrates Shirley Aley Campbell, Members, and Military Veterans

by Megan Alves and Mindy Tousley



Kathy McGhee, Veteran: Sherri, Air Force, 1990s, Print, 13" x 19"

THIS SPRING marks a time of celebration and collaboration for the Artists Archives. We begin the season honoring one of the region's most important figurative painters, Archived Artist Shirley Aley Campbell (1925–2018). Campbell's attentive portraits of marginalized subjects earned her a respected place in the Cleveland arts community for over fifty years. In tribute to Shirley's legacy, a pop-up exhibition will be on view from March 8 through 16, and a Celebration of Life reception will be held on Sunday, March 10, from 1:00 to 3:00pm. Proceeds from sales will benefit her estate and provide for the additional archiving of Campbell's work.

exhibition features over a hundred works, hung salon-style in the main gallery. Viewers are encouraged to vote for their favorite piece, and four cash awards will be announced at the closing reception on May 3.

In May, the Artists Archives will host *Experiencing Veterans and Artists Collaborations (EVAC)*, a touring exhibition which blends social action and creative expression. Created by three Tiffin University curators, EVAC brings together veterans from all branches of the military and printmakers who visually interpret their experiences. Using storytelling and art, EVAC bridges the gap between civilians and veterans by educating the

March will also bring a celebration of our member artists with our *Annual Members' Exhibition*, beginning with a reception on March 29, from 5:30 to 8:00pm. This vibrant and diverse multimedia

public about life in the military from WWII through Iraq/Afghanistan. The show will open on May 16 with a reception from 5:30 to 8:00pm.

AAWR & TSC ANNOUNCE A CALL FOR ENTRIES

The AAWR is looking for work by artists who self-identify as African American for an exhibition titled *Seen, Unseen*, taking place at the AAWR and the Sculpture Center (TSC) galleries from September 20 through November 16.

This exhibition will highlight works from the Kerry Davis Collection, as well as regional artists curated in response to this collection.

Kerry Davis, a noted collector of African American art, is based in Atlanta, Georgia. His collection includes works by: Romare Bearden, Calvin Burnett, Elizabeth Catlett, Sam Gilliam, Sedrick Huckaby, Richard Hunt, Jacob Lawrence, Richard Mayhew, Mildred Thompson, Clarence White, John Wilson and many more artists of historical significance.

From **February 1 until April 15**, AAWR will accept initial submissions of from five to eight pieces in a digital format for first-round consideration. Studio visits will then be scheduled for Kerry Davis, the AAWR and TSC, to make final selections. Submissions in all media are welcome, with no size limitations at this time. **Please contact AAWR for further information.** ■

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

TELL ME ABOUT YOURSELF: REMEMBERING SHIRLEY ALEY CAMPBELL

MARCH 8–MARCH 16 | RECEPTION 1–3PM SUNDAY, MARCH 10

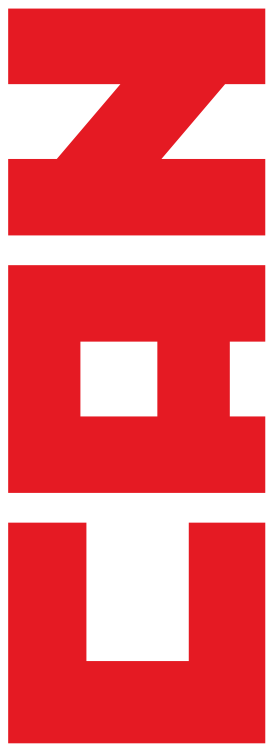
ANNUAL AAWR MEMBERS' EXHIBITION | MARCH 29–MAY 3

RECEPTION 5:30–8PM FRIDAY, MARCH 29

EVAC: EXPERIENCING VETERANS & ARTISTS COLLABORATION | MAY 16–JULY 6

RECEPTION 5:30–8PM THURSDAY, MAY 16

JOURNAL



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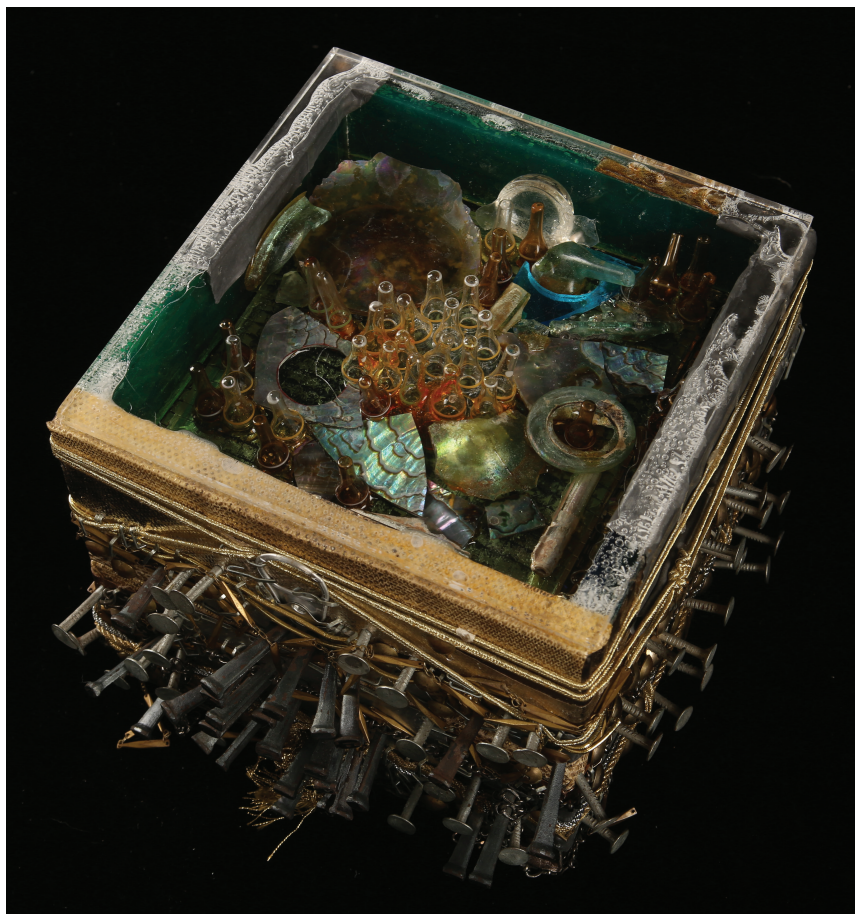
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William Harper: The Beautiful & the Grotesque

Interview by Karen Sandstrom



THE BEAUTIFUL & THE GROTESQUE

Reinberger Gallery

April 4 through June 14

Reception 6:00–8:00pm Thursday, April 4

Two kinds of sounds can be on in the background when William Harper is making jewelry: classical music or tedious television. The creating side of Harper's brain likes a certain type of side stimulation but not so much as to be distracting. Repetitiveness is good for the process.

"Lately, it's been MSNBC. You hear the same thing over and over," Harper says. "I can't have a good movie on."

Such are the quirks of an improvisational process that has served Harper for a career as he built a vast collection of

pieces made of fine metals, enamel and stone. Harper pins, pendants and beaded necklaces, wrought in gold of varying karat weights, emerge from where the artist's hands, imagination and memory come together.

Harper's jewelry and other works go on view at CIA April 4, when Reinberger Gallery presents *William Harper: The Beautiful & the Grotesque*, the first Harper retrospective in twenty years. The exhibition continues through June 14.

Grafton Nunes, CIA's president and CEO, set the wheels in motion for the show after visiting Harper at his home in Manhattan.

"I was very aware of Bill's prominence

as a maker of distinctive jewelry from my years living in New York City," Nunes says. "When I was hired to be president of CIA and realized that both John Paul Miller and Bill Harper were graduates of CIA, I was proud to be here. Two of the giants in their field had been both alumni and faculty members."

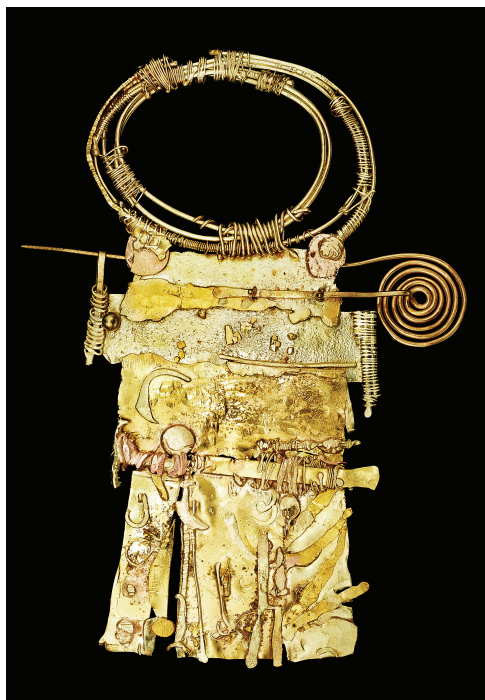
Miller, a 1940 graduate of CIA and former faculty member, earned renown for exquisitely planned jewelry featuring granulated gold. Harper graduated in 1967 under an art education program once offered through a collaboration between CIA and Case Western Reserve University. Harper was a student of Miller's, and his work shares the refined finish of Miller's, but goes in a stylistically opposite direction.

"Bill's work is distinguished by its wild imagination and impeccable craftsmanship," Nunes says. "It is dramatic, even thrilling. It manages to be both substantial and delicate, and completely unforgettable."

Harper has taught at Kent State University, Florida State University, and served as a guest faculty member at CIA and CWRU, Parsons in New York, and the Royal College of Art in London. His distinctive visual voice and influential enamel work have been celebrated in exhibitions worldwide. (A Harper brooch is part of *The Body Transformed*, on view through February 26 at The Met.)

In *Gifts from America*, 1948–2013 writer and curator Matthew Drutt observed that Harper is "one of the most influential artists working with enamels. His works... have a character that is at once ancient and modern, delicate and finely fabricated, pictorial and abstract."

The CIA exhibition will include about fifty pieces of jewelry, four paintings, and four oversized illustrated Japanese-style folding books. Also shown will be boxes elaborately encrusted with inexpensive



Works of Bill Harper. FACING PAGE: Glass Gardens Cask, wood, leather, mixed media glass and plastic, 11" X 11" X 6". THIS PAGE, ABOVE: Sainly Tomb Jewel. RIGHT: Reliquary for the Archangel Michael

materials. He builds the boxes to be long on the "kitsch factor," he says, even as they house a piece of fine jewelry. Together, the pieces exemplify Harper's love of duality. High art and low, royalty and folk culture, the beautiful and the grotesque: They're much more interesting in combination, he thinks.

"The ancient Greeks and the Egyptians thought the perfect being was a hermaphrodite, because it was half male and half female," Harper says. "They also thought a hermaphrodite would be able to take a non-precious material and turn it into gold."

Turning gold into art is almost as magical, although it's never just about the sparkle. Influences come from dance, music, world cultures, and ideas about the self. The works must be substantive; Harper thinks in terms of series.

"Years ago I saw Philip Glass's opera *Einstein on the Beach*. It was four acts, continuous. Between the major acts there would be little things that would hinge the acts together. They were called knee plays; they gave an indication of what

might come in the next act.

"Between series, I usually do pieces that have little or nothing to do with the preceding series, but with which I play with new visual, material, or organizational ideas," Harper says. "These are usually not as major as the work to be in the next series, but important because these are the triggers for the next major body of works. I refer to these as my knee-play pieces."

He's a big believer in Jasper Johns' advice: "Take an object. Do something to it. Do something else to it." Harper works on multiple objects at a time, making parts, then starts moving things around.

"It's not a very efficient way of thinking," he says with a laugh. "There's probably no one else in the world who's as scuttled as I am. John Paul Miller would do tempera renderings, in which he would have each and every granule picked out. I'm the exact opposite."

Influenced as Harper is by a multitude of cultures, his work is also deeply connected to the human body—what it can do, what it can wear, and the challenges it tosses up for the artist. One day in 1990,

Harper noticed strange things happening with his vision while he was driving. The retinas in both eyes had detached. Over the years, he has had seven eye surgeries. "I'm totally blind in my left eye, and I have good enough vision in my right eye that I can do my work," he says.

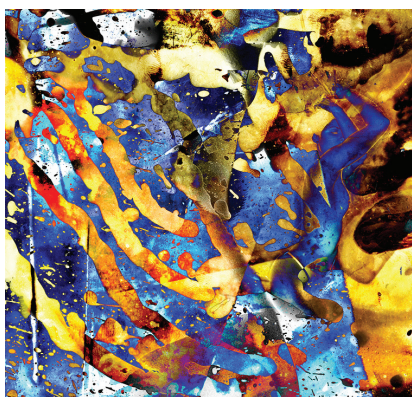
Strangely, he says, he was making single-eyed self-portraits years before the left eye went bad. "It's really pretty creepy," he says.

Likewise, he used to suffer from migraines that have since disappeared. "I would conceptualize a lot of work when I was in the pain state. Things would come to me. When I got rid of them, I was afraid my conceptual capabilities were going to be slowed down, but I don't think my creativity has suffered." ■

CLEVELAND INSTITUTE OF ART

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TradeMarks and Fabulism by Liz Maugans



Gabriel Gonzalez, Liquid Sunshine

TRADEMARKS

March 1-April 26

CAN launch & opening reception 6–9pm
Friday, March 1

In the 1960s, Andy Warhol famously made silk-screened copies of Brillo boxes. In the '80s, Richard Prince re-photographed magazine ads for Marlboro cigarettes and Barbara Kruger created large-scale word-and-photographic image pieces that objectified her experience of the world, transforming her job as a designer into her work as an artist.

The artists, Stephen Bivens, Keith Berr, Dana Depew, JoAnn Dickey, Gabriel Gonzalez, Joe Lanzilotta, Cathy Law, mr. soul, and Jordan Wong delve into their own examinations and the challenges regional artists face who hug both the commercial field and art world in their practices. These artists all produce new work at a rapid pace to keep up with the commercial market, seek profit and recognition, and generally produce art that can

please themselves and their clients.

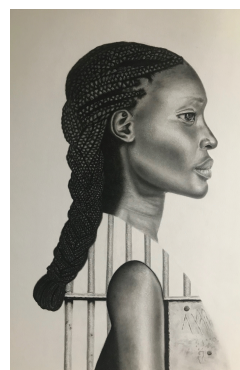
The exhibition considers the impact commercial art has on the NEO avant-garde and offers a fresh view on the artists' tenuous relationship to a 21st-century torn and liberated marketplace. TradeMarks provides these artists with creative license to flex their own ideas apart from their day jobs, corporate clients and the commission-expectations of others. Meet at Worthington Yards at 10 am March 16 for an Art/Venture to the photo studio of Keith Berr and Linda Barberic. An industry night ART BAR (6–8 pm Thursday, April 11) will engage the commercial creative communities in the region with American Greetings, LANDstudio, Northern Ohio Illustrators Society (NOIS), and American Institute of Graphic Arts (AIGA) to network and speak more directly about best practices for contracted work, client-artist expectations and other negotiations that are often in tension or in sync or separated altogether in our arts landscape.

FABULISM

May 9–June 28

Reception 6–9pm Thursday, May 9

The Magical Realist painter Henri Rousseau completed more than twenty-five jungle paintings in his career. He never once stepped out of France for inspiration. Even with no direct experience in a jungle, he created whimsical paintings using his vast knowledge of literature, colonial expositions, and visits to the Paris Zoo. The Dream (1910) is a luscious jungle



Antwoine Washington

and wild animal painting, and was inspired by Rousseau's visit to the city's natural history museum.

"Fabulism"—a term often used in literature to explain the fantastic and impossible, as in Alice in Wonderland and Gulliver's Travels—describes things that appear real but are simply not possible in reality. At a time when false news and the blurred lines of fact and fiction are daily occurrences, art as an escape from reality resonates now more than ever. And because of these things, the current exhibition Fabulism leans towards the exotic, historical, once-upon-a-time, and the hard-to-believe. No time like the present or the past...

The artists Laura Bidwell, Kristen Cliffl, Meng-Hsuan Wu, Claudio Orso, Arabella Proffer, Dante Rodriguez, Omid Tavakoli, and Antwoine Washington exhibit in Fabulism: metafact and fictions, where they offer diverse outcomes of exploration for our own "escape rooms" that lead us to dreamscapes, future worlds, revisionist fairy tales and new realities. ■

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TRADEMARKS | MARCH 1 – APRIL 26

CAN LAUNCH / OPENING RECEPTION 6–9PM FRIDAY, MARCH 1

ART/VENTURES WITH KEITH BERR & LINDA BARBERIC | 10AM–NOON, MARCH 16

Meet at Worthington Yards

FABULISM | MAY 9–JUNE 28

RECEPTION 6–9PM THURSDAY, MAY 9

ART/VENTURES WITH CLAUDIO ORSO & RIAN BROWN | 10 AM–NOON, MAY 18

Meet at Worthington Yards



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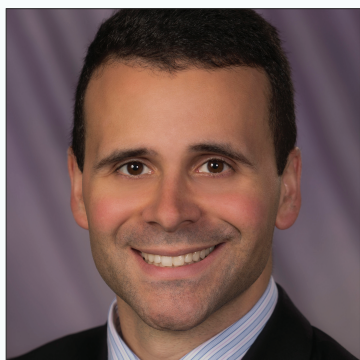


American Greetings Creative Studios
Crocker Park, Westlake



THE CLEVELAND FOUNDATION PRESENTS
CREATIVE FUSION

Waterways To Waterways: Art and the Cuyahoga



"No visible life...it oozes rather than flows," lamented *Time Magazine* in its now infamous article on the environmental plight of the Cuyahoga River. The article featured the river fire of June 22, 1969, a combustion so small that no known photographs exist. The thirteenth in a series of Cuyahoga River fires dating back to the 1800s, this minor blaze—sparked by a passing train—profoundly changed our relationship to water and the environment. It became a catalyst for a global movement, today characterized as the last time an industrialized river in the United States caught fire.

Fifty years ago, countless waterways across the country caught fire, excused as the price of progress in rapidly industrializing cities. While oil slicks were not unique to the Cuyahoga, the legacy of the response from our city's leaders was singular and significant.

Astute and nimble reactions from Cleveland Mayor Carl Stokes and his brother Congressman Louis Stokes elevated the fire to a national environmental emergency, and birthed the modern environmental movement. Kick-started by the Stokes brothers, the political momentum culminated in landmark federal policies including the Environmental Protection Agency (EPA) and Clean Water Act.

Fast forward to 2019. Like a freshwater phoenix, the Cuyahoga River continues to rise from the ashes. Today, the river teems with life while advancing the region's economy. More than sixty species of fish spawn in the same waters that serve as a hub of activity for kayakers, rowers, and stand-up paddle boarders, all while lake-going freighters slowly navigate the river's numerous bends.

The Cleveland Foundation staff, along with a coalition of leaders across the region, recognize 2019 as an important opportunity to tell the story of environmental leadership and the river's tremendous recovery. Together, we are positioning Cleveland for a future where our greatest asset—fresh water—is not only protected, but drives innovation and growth.

Unfortunately, the Great Lakes and their rivers are jeopardized by hazardous algal blooms, climate change, plastic pollution, invasive species and rollbacks in federal environmental protections. Globally, rivers in cities from Beirut, Lebanon, to Medellín, Columbia, face conditions akin to our river's five decades ago. While the threats are often magnified and more complex, the recipe for progress remains the same: we must support local action, innovation, and ultimately, strong policy.

The Cleveland Foundation staff believes art is a powerful medium to reconnect us to our water, to tell the story of our river's recovery and to foster a global exchange around realizing our shared freshwater future. This year, our Creative Fusion international artists' residency is entirely dedicated to this end. **Creative Fusion 2019: Waterways to Waterways Edition** convenes a diverse cohort of local and international artists to focus on projects that connect the recovery of the Cuyahoga River to global waterways. This initiative incorporates works conceived to inspire progress here in Cleveland and around the world, sharing innovative practices that revive and reimagine relationships to our waterways.

In the pages that follow, you will be introduced to artists working in diverse disciplines such as architecture, photography and fiber. William Busta, a leading dealer of art made in Northeast Ohio, provides a retrospective on the role of the Cuyahoga River as the subject of important art over the last century. We look forward to sharing more coverage of the Creative Fusion 2019 artists in the upcoming summer issue of CAN. Creative Fusion 2019 joins a broad civic effort to celebrate our river's recovery and to ignite our dreams for a freshwater future. To learn more, visit Cuyahoga50.org.



Michael Tsegaye (Ethiopia), Aerial photo of the Cuyahoga River, created with support from the Cleveland Print Room during his Cleveland Foundation Creative Fusion Residency, 2018

Water is life. Awareness and activism around protecting our waterways help guarantee their future, and ours. To quote Dr. Seuss' 1971 book *The Lorax* (which makes mention of the ill state of Lake Erie in its first edition), "unless someone like you cares a whole awful lot, nothing is going to get better. It's not."

We hope Creative Fusion 2019 inspires you to reconnect, respect and protect our precious freshwater.

– Stephen Love

Cleveland Foundation's program officer for the environment

For more information please visit: clevelandfoundation.org

ART AND THE CROOKED RIVER: A PATH THROUGH HISTORY

The Waterways to Waterways cohort of Creative Fusion residents continues a long tradition of artistic response to the Cuyahoga.

by William Busta

The general lay of the land surrounding Cleveland offers little drama to feed either artists' or tourists' desire for the extraordinary. Even the coast of our Great Lake offers little variation—with none of the outcroppings, peninsulas and offshore islands that usually inspire the artist's brush. Our most significant rise of land, the Portage Escarpment (which marks the rise of the Appalachian Plateau from the midwestern central lowlands), is clearly visible at Cedar Hill above University Circle, or from I-77 just as it reaches Independence, but even that would miss notice among the mountains of Pennsylvania or Virginia. So, in Northern Ohio artists have historically sought inspiration from the relative grandeur that we have—valleys cut into the surrounding plateau by our rivers.

The Cuyahoga River created the largest and most dramatic of these valleys, and it has always been a place set apart from the general uses of land in our region. For ten thousand years before European contact, indigenous people lived, worked and crafted near the Cuyahoga—from the floodplains to the tops of the shale cliffs. But although significant examples of their more durable tools survived the white settlement that leveled mounds and scattered caches, decorative and ceremonial artifacts are harder to come by. We have, for example, suggestive imprints of textiles and basketry pressed into wet clay by Woodland potters before the vessels were fired. But the colors and the patterns of the artworks that left these impressions have vanished.

In the early years of European-American settlement, the valley was used with caution. With abundant, gently rolling, well-drained land, and with the probability of floods and the certainty of mosquito-borne diseases in the river-bottoms, settlements were established on higher ground. While the valley was farmed, those farms were isolated from the rest of the community.

The 1827 opening of the Ohio and Erie Canal from Akron through to Cleveland brought dramatic changes. The harbor at Cleveland grew to be a port of national importance as the agricultural bounty of Ohio passed through on its way to New York. The flat lands along the river bustled with warehouses and industrial enterprise.

Cleveland's imagining of the Cuyahoga River Valley has always been dynamic, with shifting points of view, and divergent ambitions. Over time, as the canal traffic moved to railroads (the canal closed in 1913), and as farming declined in the region, the valley came to be used primarily for an odd coupling of industry and

recreation. The valley has seen the beginnings of the American oil industry, the heroic and monumental structures of the age of steel, the occasional fires on its river, and the creation of a National Park.

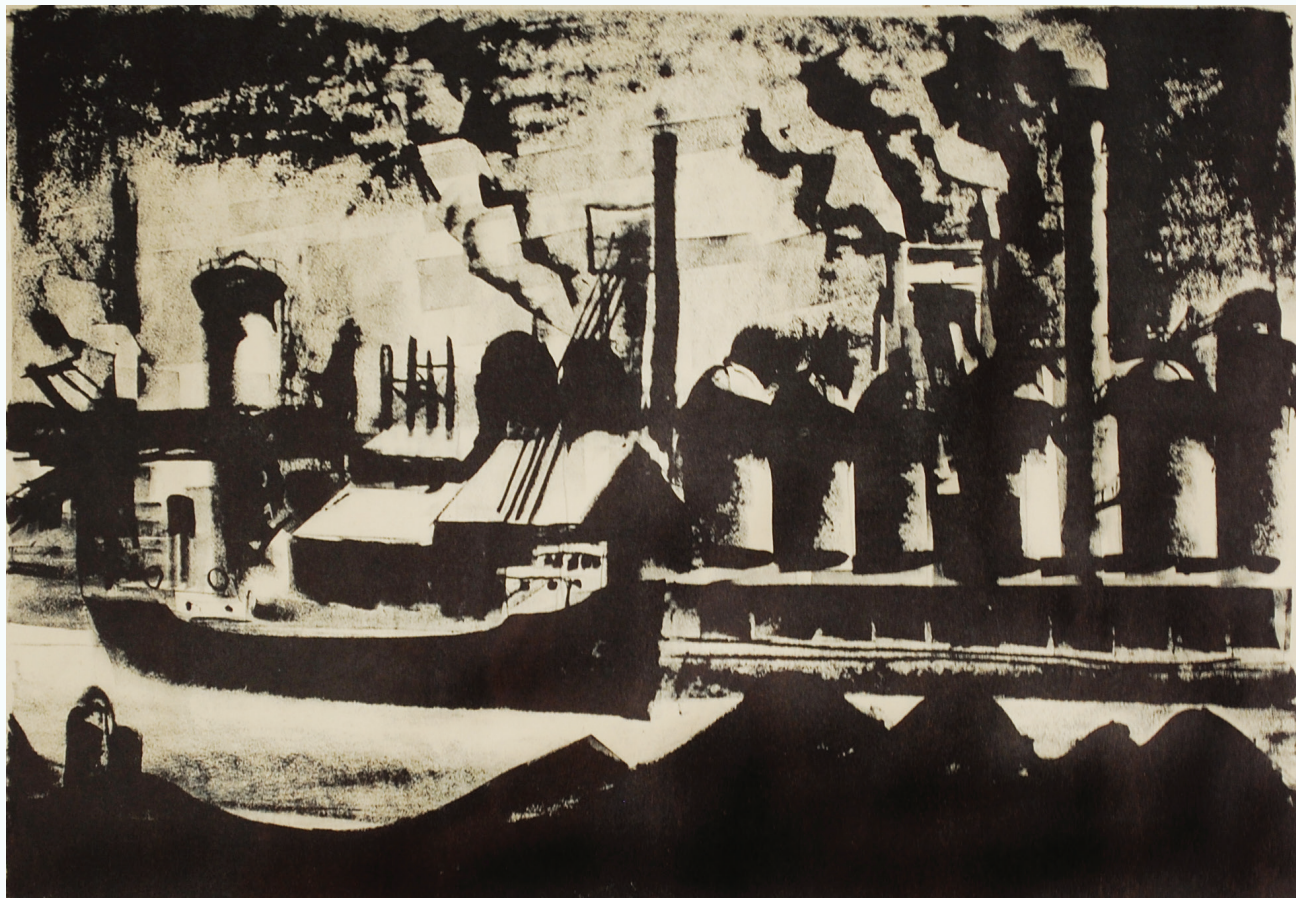
The first artist known to create a body of work that contained a number of images of the Cleveland Harbor and adjacent hillsides was Otto Bacher (1856-1909). In the late 1870s, as he was preparing to go to Europe (and to develop there a reputation for his etchings of Venice), he created prints of the Cleveland of his time. Almost wispy and certainly romantic, there's an edge of picturesque decay, as well as of industrial muscle.

In the early twentieth century, Cleveland was booming, but before the full ascendancy of the automobile, urban density ended with the last stop on public transportation lines. A number of artists enjoyed maintaining contact with Cleveland's cultural community while also enjoying the pastoral valley.

John Semon (1852-1917), an art teacher at the Western Reserve School of Design and later a private instructor, was an early teacher and inspiration of the painter Marsden Hartley. Also a hermit of sorts, he retired to the forests of Bedford to paint the wooded river bottoms near Tinker's Creek in a French Barbizon sort of way—all thick golds and darkened shadows.

Frank N. Wilcox (1887-1964) was born in Cleveland and his life was of a city boy, but his identity was also defined by weekend, holiday, and summer visits to his grandparent's home in Brecksville. Their farmland intermingled with the down-slope ravines and dipped to the valley floor. He was thirteen when his father died, and the family moved to modest circumstances on the near west side. Many of his early etchings were of the shacks tumbling down Dutch Hill, on the southern edge of Tremont. Much of his work was of an idealized rural Cuyahoga valley of his childhood, of day-to-day chores, of canals and Indian trails.

Cleveland's great early modernist, William Sommer (1867-1949), for many years lived in Brandywine, near the landmark falls that is now in Cuyahoga Valley National Park. Hart Crane, ground-breaking poet, came to visit and to be inspired, and wrote two poems about Sommer. Charles Burchfield (1893-1967) also made the pilgrimage to Brandywine, recording it with a view of the falls and also of a visit to Bedford Glens along the way. Sommer had lived for most of his life in an urban environment, in Detroit and Cleveland, but his magical years were in the 1920s, as he painted the valley life that surrounded him.



Martin Linsey (1915-2010), *Cuyahoga River*, 1956, Lithograph, 10.5 x 15 inches, ARTneo Collection, Gift of Elizabeth Von Baeyer

Responding to renewed interest in painting of local landscapes and encouraged by Cleveland Museum of Art Director William Milliken's advocacy of finding subject matter in the place where you live, Carl Gaertner (1898-1952) best painted the drama and magic inherent in industrial process, proportionally measuring the human and factory scale, contrasting snow and fire and the bare welcoming light of a pie wagon enticing workers after their shift.

Between the 1940s and the 1960s, artists turned their attention from regional flavor to both the formal and expressive possibilities of abstraction. In the 1960s, figuration was being re-invented nationally and internationally. In Cleveland, a post-war generation began to respond to the city and its river, and perspectives emerged that re-invented the river and its bridges as a core component of its identity.

In 1966, William Donahue Ellis's book, *The Cuyahoga* was published as the 58th in a decades-long *Rivers of America* series. Popular through multiple printings and editions, the book was illustrated by Kinley Shogren (1924-1991), in relatively spare black and white. Shogren became best known for his detailed and lavish paintings of Great Lakes shipping, as well as images of both the industrial mouth of the Cuyahoga River and bucolic scenes upstream.

After debris and other material on the Cuyahoga River burned famously in 1969, it became an icon of the environmental movement, not so much because of the environmental disaster—damage was relatively modest—but because it had the resonance of spectacle in the early years of the popularized environmental movement in America. A few years earlier, in 1962, Rachel Carson's *Silent Spring* was a call to arms; the first Earth Day was not so long after, in April of 1970.

Even as much as the news of a burning river became a focus of international environmental activism and a punch line for late night television comedy, in Cleveland the popular culture responded with a certain amount of twisted pride. An alternative tabloid newspaper bore the nameplate *Burning River Oracle*, and entrepreneur Daffy Dan created an iconic t-shirt with the image of a pollution-choked city and the slogan "Cleveland, You've Got to be Tough." Now, "Burning River" labels are on everything from a beer to a brass ensemble to CrossFit trainers.

The 1960s counterculture had already been responding to how the river and its flat floodplain were changing, as industrial uses declined and warehouses became vacant. In 1966, Cleveland poet d.a. levy (1942-1968) wrote in "Cleveland Undercovers":



Don Harvey, *Old River Channel in Morning Light*, photo created for *The Natural Flats: A Field Guide to Habitat in Unexpected Places*, published in collaboration with Cleveland Public Art, 2006.

*SOMETIMES CITY I walk at dawn
past the trucks parked
on the cold mornings edge
of the old viaduct to look at
the sore mouth of the Cuyahoga
eating and eaten by the dawn
and the city and i
KNOWING
in the east a new sun is rising
and the grass is growing
on the ashes of the city...*

As a painter, Levy aspired to create frescos on the sandstone pillars of the Lorain-Carnegie Bridge. His request for permission was declined.

By the mid-1970s artists were moving into inexpensive empty spaces in the Flats. Ron Dewey (born 1934) opened a studio foundry on Old River Road on the east bank. Clarence Van Duzer (1920-2009), a sculptor and painter and longtime faculty member at the Cleveland Institute of Art, built a home and studio on the banks of the Cuyahoga, grey-brown as the river and monumental and fortress-like as many of the nearby industrial buildings. On the west bank (sometimes branded as the Left Bank), Joe Scully and Tom Newman purchased a building on Riverbed,

and rented spaces to artists and writers. Scully fashioned wrought-iron balconies overlooking the river for each studio, often in reflection of the work of the artist.

Partially identifying as artists and partially as urban guerillas, a loose association called themselves the "Regional Art Terrorists" with *noms de guerre* such as May Midwest and Flatz Ratz. In addition to their personal work, they created unauthorized public pieces, timing their work on a mural along the Rapid Transit

line between passage of trains in the early morning hours.

Melissa Craig recollects the scene in her performance piece and mini-memoir *Spontaneous Industrial Recollections: 99 Memories from Cleveland, Ohio 1973-1985* (1988, 1993):

"In the place by the river there were pipes from an organ. If you blew on them, one long and two short, you could make the lift bridge go up.

"'You have an empty billboard by your window,' he said sadly. 'What are you doing tomorrow night?' I said, gently.

"When we finally crawled back to the edge of the bridge to look, they were tossing railroad ties into their truck. 'It's o.k., come back and keep painting,' one yelled. 'We're only thieves.'"

Art exhibitions (and their catalogs) of the following decades explored and documented a need to understand the urban, industrial environment, and in them the Cuyahoga River featured prominently. Notable among them were *American Realism and the Industrial Age*, Cleveland Museum of Art, 1980 (Marianne Doezema, curator); *Local Flavor*, Cleveland State University, 1983 (Mary Jo Bole, curator); *The American City: Unbending Walls and Shadows*, Cuyahoga Community College, 1984; *Responses to the Urban and Industrial Landscape: Photography and Sculpture*, Kent State University, 1989 (Penny Rakoff and Fred Smith, curators); and *Urban Evidence: Contemporary Artists Reveal Cleveland*, Cleveland Museum of Art, Cleveland Center



Laurence Channing (1942 -), *Burning River*, 2000, Intaglio, Gift of James and Nina Gibans

for Contemporary Art, and SPACES, 1996 (Susan Channing, Julie Fehrenbach, Tom Hinson and Gary Sangster, curators). Art featured included Mary Jo Bole's massive earthenware platters of the river's industrial flow, Wenda Von Weise's photoscape quilted fabrications of bridge and ore boat, Andrew Borowiec's precise and expansive photographs of elegance and abandonment, Laila Voss's catch-all nets of debris from the Cuyahoga's shore, and Don Harvey's elegant ink-on-rice-paper drawings of coal piles and factories.

The work of Don Harvey (born 1941), a painter, photographer, sculptor, and activist, combines an intense concern with the human and natural environment informed by a childhood spent puttering in a machine shop with his father. A body of his earlier work sculpturally concerned itself with the structural forms of industry. His perspective changed when he moved into a loft across the street from the river in the late 1980s. He gained a deeper sense of the daily and seasonal passage of time on the river and the remnants of natural life which were reestablishing as industrial activity diminished. His sculptural structures began to pose images of wildlife with tubes of industrial fluids and industrial materials. Most notably, for a survey of the response of artists to the Cuyahoga and its valley, he worked on a project with Cleveland Public Art to publish *The Natural Flats: A Field Guide to Habitat in Unexpected Places* (2006)

Since 1924 the Print Club of Cleveland, an organization that supports the print collections of the Cleveland Museum of Art, has published an annual print. Four of these editions referenced Cleveland's urban landscape. Three featured images of the Cuyahoga: Rudolph Ruzicka, *High Level Bridge*, edition for

1926; Yvonne Jacquette, *Bridges over Cuyahoga River*, edition for 2000; Laurence Channing, *Burning River Intaglio*, edition for 2001.

When Laurence Channing (born 1942) first exhibited his views of Cleveland in 1991, many were surprised by his achievement of realism in charcoal on paper. Since then, however, his work has taught us more about how we perceive place through light and shadow—and how important are our shades of grey. Much of his imagery is of the bridges and factory buildings of the Flats. His work dazzles with precise edge and ethereal beauty.

Since 1990 the George Gund Foundation has commissioned a photographer to create a portfolio of images of a "priority or area of interest" for its annual report. The work of four of these artists has largely or wholly been of the Cuyahoga or its valley: Lois Conner, *Cuyahoga River* (1991), Andrew Borowiec, *Industrial Landscape* (2002), Geoffrey James, *Cuyahoga Valley National Park* (2005), and Jeff Whetstone, *Cuyahoga River* (2012). Taken together, these portfolios in style and subject sum the present and potential of the lower Cuyahoga from Akron to Lake Erie: natural, domesticated, industrial, and abandoned. And, of course, the images are simply wonderful.

There is a significant difference between pictorial views of Cleveland in the 1920s and 1930s and in recent years—the decades since the last fire on the Cuyahoga. Artists are much more likely to portray the river and its environment than neighborhoods or commercial center. There's an intuitive sense that the river is the heart of the city—marking cultural differences which divide, and spanned by bridges which unite. ■

Waterways to Waterways: The Artists and the Projects

by Erin O'Brien



Michael Tsegaye (Ethiopia), Aerial photo of the Cuyahoga River, created with support from the Cleveland Print Room during his Cleveland Foundation Creative Fusion Residency, 2018

At the center of the 2019 Waterways to Waterways Creative Fusion program are five organizations spearheading nine unique efforts to draw attention to the Cuyahoga River. The 2019 program will also include a **Global PechaKucha Night**. On June 20, "Waterways" will fill the Jacobs Pavilion at Nautica with an array of experts taking the stage. They'll present twenty slides for twenty seconds each in the popular format that originated in Tokyo in 2003 and quickly went viral on a global scale. Co-hosted with LANDstudio, the event will be the 34th PechaKucha Night Cleveland. Until then, artists from across the street and across the globe are taking unconventional approaches to explore our connection to one of the city's most valuable assets: the Cuyahoga River.

The Kent State University Cleveland Urban Design Center (KSU CUDC) is enlisting the skills of the UK-based Squidsoup, which creates digitally augmented spaces by using points of light and color along with sound to create immersive digital

experiences. The results evoke Yayoi Kusama—minus the mirrors. For its Cleveland installation, the group is tackling a popular and one of a kind local venue where streetcars once ruled: the underdeck of the Veterans Memorial Bridge. As part of the Sustainable Cleveland 2019 celebration of the Cuyahoga, the installation, which will be in place for the June 22 anniversary festivities, promises to be an engaging spectacle that will highlight the river, the bridge, and how it connects neighborhoods and people.

Secondly, the KSU CUDC is uniting graduate students from points near and far, starting with Kent State's College of Architecture and Environmental Design. With leadership from Assistant Professor Taraneh Meshkani, a group of students are studying the Cuyahoga for an entire semester at home and abroad. In February, two separate groups traveled to Lebanese American University in Beirut and the Universidad de Medellín in Columbia, where they explored the Beirut and Medellin Rivers

respectively. Both international waterways are not as far along in their restoration as the Cuyahoga. Hence, the "International Design Exchange" helped to put the Cuyahoga's fifty-year recovery into perspective while also fostering ideas for green urban designs for select riverfront studios in both Cleveland and Beirut.

The Cuyahoga Metropolitan Housing Authority's Riverview Terrace property on West 25th Street in Ohio City is home to those familiar high-rise apartments as well as a smaller adjacent building that's easy to overlook. Currently a storage space, the modest A-frame structure was once a community center.

LANDstudio and Sudanese interdisciplinary designer Malaz Elgemiabby are transforming the space to accommodate its original purpose.

While she currently calls Cleveland home, Elgemiabby has studied architecture and design in London and Qatar. She also identifies "as a mother first" and a disrupter, which will serve the project as it endeavors to unite Riverview and Lakeview Terrace residents, the refugees at the Ohio City Farm and other neighborhood stakeholders. The center will provide a place for area residents to gather with gallery space, an outdoor plaza; and educational amenities featuring sustainability, area history and Cleveland's waterways. It will also weave into the future development of Irishtown Bend and serve as programming space for other 2019 Creative Fusion cohorts.

The Cleveland Print Room is facilitating four projects for the 2019 Creative Fusion effort. International artist in residence Michael Tsegaye, an Ethiopian photographer and photojournalist, began his work last October when he traveled to the United States for a month to capture aerial photographs of the Cuyahoga River from a helicopter. Tsegaye is collaborating with local artist and educator John W. Carlson to transform the gallery space at the Print Room into a three-dimensional interactive depiction of the river this June.

Next, the Teen Institute is employing a cyanotype process to produce interpretations of the Cuyahoga's riparian areas (the riverbed where water meets earth). The students will commit the resulting images and documentation associated with their "River Water Soup" project to a book.

Another effort combines visual documentation, ceremony and public participation. Ojibwe elder Sharon Day of Minnesota will conduct a river walk that will span four days in mid-June and cover the entire length of the Cuyahoga in order to honor the sacred river water. During a Nibi (water) Walk, adherents consider every step a prayer. Day has previously conducted walks of the Mississippi, the Ohio, the Chippewa, and the St. Louis Rivers among others. Tri-C student Erahlea Harnett will video the event and preserve it in a documentary to be displayed at the Print

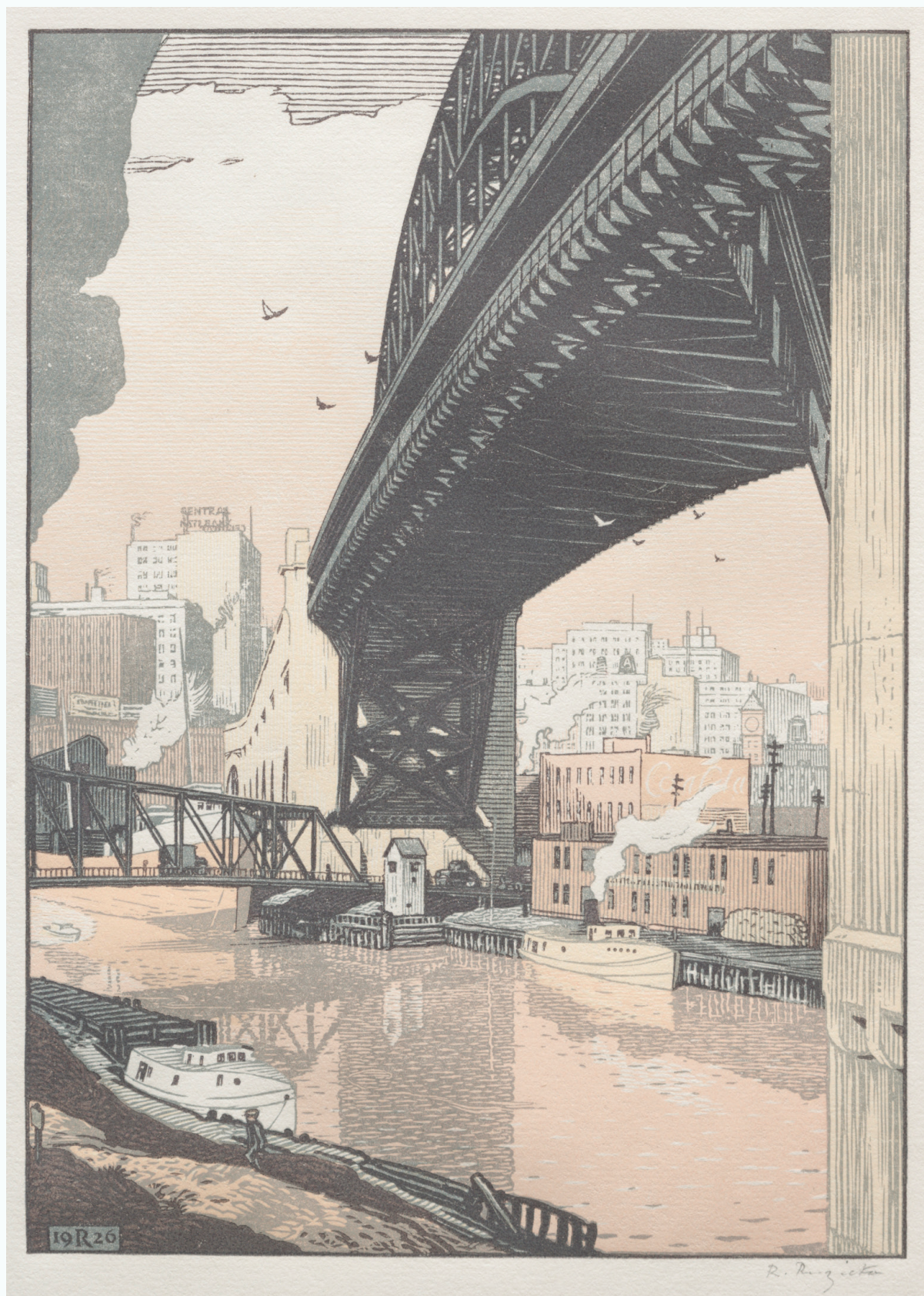


Hosted by the Cleveland Print Room, Ojibwe elder Sharon Day will walk the length of the Cuyahoga River in four days in mid-June.

Room. The public is invited to join in all or part of the walk.

Lastly, Cleveland native Sophie Schwartz is at work on a photo essay as complex as the river itself. She's amassing photos of the Cuyahoga including those she captures with a large format 4x5 camera, as well as images from the past fifty years via research at the Cleveland Public Library and the Cleveland State University Archives Photo Collection. Schwartz's project focuses on human interaction with the river and its bridges in particular as well as historical context.

With a goal of engaging 900 local participants, the **Praxis Fiber Workshop** is enlisting the skills of Venezuelan artists Eduardo Portillo and Mariá Eugenia Dávila along with those of Associate Professor Rowland Ricketts of Indiana University and local artist Tony Williams to facilitate a dozen workshops across Cleveland. At venues such as the Praxis studio in North Collinwood, the Collinwood Recreation Center, the Memorial-Nottingham Library, and Euclid Beach, the artists are guiding participants to use Praxis's newly fermented Indigo Vat dye to create 900 squares that will be sewn together by Praxis staff into three 60-foot banners. Approximately one hundred pounds of indigo leaves, which were harvested from the on-site Praxis garden, went into the making of the dye. The banners will be displayed during celebrations commemorating the anniversary of the burning of the Cuyahoga River and then at the Praxis studio in September.





FACING PAGE: The High Level Bridge, Cleveland, 1926. Rudolph Ruzicka (American, born Bohemia, 1883–1978). Color woodcut; 17.9 x 12.9 cm (7 1/16 x 5 1/16 in.). The Cleveland Museum of Art, Gift of The Print Club of Cleveland 1926.308. ABOVE: Bridges Over Cuyahoga River, Cleveland, 1999. Yvonne Jacquette (American, b. 1934). The Print Club of Cleveland Publication No. 78, 2000. Woodcut; 45.1 x 58.4 cm (17 3/4 x 23 in.). The Cleveland Museum of Art, Gift of The Print Club of Cleveland 2000.11

The Cleveland Institute of Art is teaming up Professor Douglas Paige of its Industrial Design Department and a group of students with Lukas Kronawitter, an architect and planner who is currently the Director of Terreform ONE's Berlin Studio in Germany, a nonprofit architecture and urban design research and consulting group. Kronawitter's expertise in green urbanism as well as responsible water and waste cycles complements Paige's biomimicry work as the group designs, tests and builds a human-made "green" bulkhead (a tool in river management) that will emulate the Cuyahoga's natural flow and function while respecting native flora and fauna. The project is relevant to rivers across the country that have been subjected to pollution and over-management. CIA students enrolled in the elective Design Center class are helping to design and build the model—which will be publicly displayed—and developing accompanying educational material. Their work will span the course of the semester. ■

Outcomes

Greg Martin returns to Havana to exhibit at Fábrica de Arte Cubano

by Brittany M. Hudak



Cleveland photographer Greg Martin traveled to Cuba as part of the Cleveland Foundation Creative Fusion cohort in the winter of 2017. While in Havana and Matanzas, he made photographs of locals using the wet plate collodion process, a complex technique that dates to the early days of photography. It involves first dipping a piece of glass or metal in a bath of photosensitive chemicals, and putting it in the camera while it is still wet to capture the image. It then has to be developed within about fifteen minutes, which requires a portable darkroom or darkbox in which to process the plate on location (not to mention carrying along the caustic chemicals needed). After a few hiccups (one of his chemicals was contaminated) and with support from Cuban photographer Pilar Rubí (an artist supported by a Creative Fusion residency in Cleveland), Martin successfully created many photos in Cuba. Phase Two—while Rubí was in Cleveland—involved shooting portraits in Public Square, Glenville and Clark-Fulton.

Martin's photos from the project have been exhibited in several venues, including the offices of the Cleveland Foundation and, early in 2018, at University Hospitals.

But from the very beginning, Martin made a promise to himself that, if at all possible, he would return to Cuba and show the full body of work there. He kept in touch not only with Pilar Rubí, but also Creative Fusion residents Sofia Marques de Aguiar and Ernesto Jimenez (who founded the famous Fábrica de Arte Cubano, an art hive that has re-animated a former cooking oil factory in Havana). Now Martin makes good on his promise with *Synchronicity: Portraits from Havana, Matanzas and Cleveland*, which opened February 28 and will be on view through March 31 at FAC. The exhibition will be shown on the venue's Pared Negra (Black Wall), which is dedicated to photography. He reached out to Jimenez and Aguiar months ago, then proposed the exhibit to FAC's photo curators. Presenting the photo show required



Wet plate collodion photos by Greg Martin. FACING PAGE, LEFT: Estafana (Matanzas, Cuba). FACING PAGE, RIGHT: Marta (Old Havana, Cuba). THIS PAGE: Amber and Pierre (Cleveland).

extensive coordination due to the challenges of shipping art internationally, especially in and out of Cuba. Rubí helped him choose from locally available paper to get the images printed, and then to get them framed, all in Havana.

The ripple effect of the exchange continued as Martin helped FAC photo curator Irolán Maroselli locate and buy a Bolex 16mm

movie camera, and coordinated delivery to him in Havana. As a result, Maroselli is now making 16mm experimental films and showing them in Cuba.

Martin traveled to Cuba to install the work, attend the opening, and run a master class in the wet plate collodion process at the FAC. ■

HIGH ART, PLASTIC, AND HATS

by jimi izrael

Multi-media artist Ron Shelton's work is currently installed at 78th Street Studios (our plastic world, as part of CAN Triennial) and Lakewood Family Health Center (Figures in the Solstice Steppers). He talks about TV, colors, Tidy Cats, plastics, his commentary on the Midwest and why his work sometimes disappears.

JIMI IZRAEL: Tell me about High Art Fridays. What was the impetus for that?

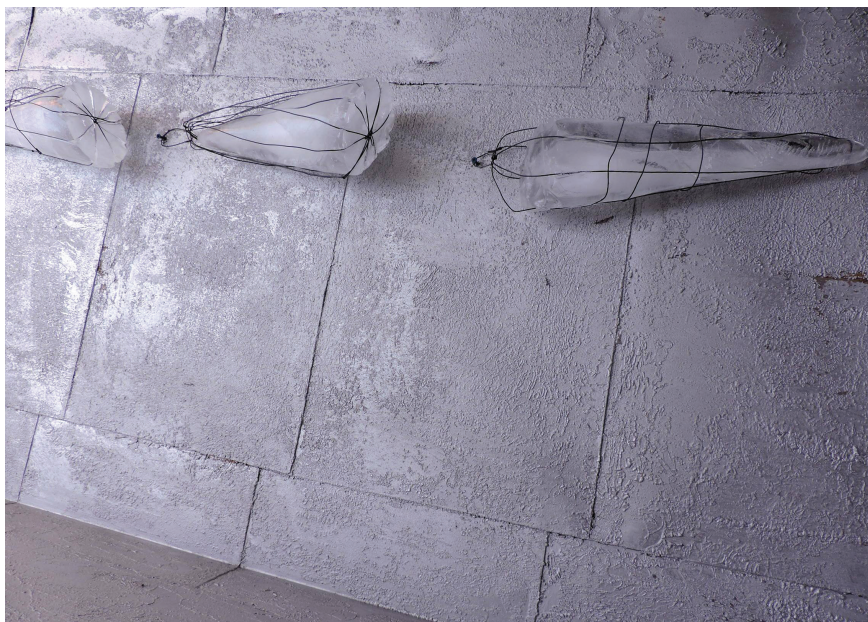
RON SHELTON: High Art Fridays has been a huge life-changer for me. This project started in December of 2013 on my personal Facebook page. Every Thursday night, I would peruse Pinterest and collect random contemporary artworks in both two- and three-dimension and assemble a virtual gallery exhibition. I started numbering each show. Hence, the name High Art Fridays began, for the work I collected was referred to as "high art." HAF now has over 1,800 members from around the world. In 2016, we became a nonprofit organization. Things are moving slow and steady, operating on a very little budget at this time. We published our first HAF artist catalog in 2018, which featured twelve artists from eleven countries.

Ji: I hear tell of your work with ice, and I have seen your chalk (all mostly documented on your website). Why choose such ephemeral media? Do you reveal something you are otherwise afraid to let stand for all time?

RS: Hmm, not sure if I understand the portion of your question.... I'd like to understand this point; could be pivotal. Otherwise, this "ephemeral" element reflects how I feel about art. It was not until I started working in such a permanent element like plastic that a level of reality was brought to my existence. I have been making art and looking at art for so many years of my life. I see how we respond to art. As an artist in a consumer-driven society, we "sell" our souls—art—to survive. Something about that action "bastardizes" the purity of the purpose of art. Before the Western ideology took hold on the world, art served many purposes in the non-Western worlds. With a background in African art and archeology, I became aware of the importance of the art of antiquity. It was an expression that communicated a language, a roadmap for those people who created it—social, economic, spiritual and political roadmaps to their cultures. The western approach to art and art-making has taken a shift from







Ice "celts" prepared for sculptural installation by Ron Shelton

this narrative. Today, artists' lives are dictated by how commercial and "sale-able" their works are. To hang on the walls of a patron or gallery is the motivation. As much as I peruse, create, and curate art nowadays, I am confronted by how this medium has very little to enrich the world around us; what it does, if there is the aptitude, is to reflect the subconscious of the artist. Just as hyper-consumerism impacts the overwhelming plight of plastics, it also dictates to the artist. Sometimes I hate art for this fact, which it has made my ephemeral approach to my art-making more enticing. The only way for any of this to make sense is only if it tells some kind of story that benefits people beyond the artist.

Jl: When I was referring to the ephemera of your ice and chalk, I think a lot of creatives think of art as being timeless, and when I think of work that is designed to disappear, I wonder if that is the artist wrestling with things they'd rather not lay bare for lengthy contemplation. Like when poets set their poems on fire. I wonder if that kind of art is for us or the artist.

RS: Hmm...nice point. In my exploration of ice and chalk, it is more an expression of "letting go," and not being attached to something. As "precious" as I view my creations, I see this medium as a release. There is nothing in my conscious self that I am trying to avoid or wrestling with. But my subconscious—there may be a different story.

Jl: With "our plastic world," it feels as if it is in motion and reaching into my apathy—I give no fucks about the environment—as it floats, and reaching downward to pull me into it, which made me kinda thoughtful. Did you want me to feel as if I was looking up into my destiny?

RS: As a participant of the space, this piece, for me, engulfs the viewer, drawing them in. As an observer, one is watching a

procession of plastic cylinders moving through this, the space of the stairwell.

Jl: I really love the whimsy of the "steppers" for the Solstice Steps exhibit. Who were they modeled after?

RS: I don't know what I was thinking when I took on this project. I was already in the studio working on "our plastic world." I continued to focus on plastic with the concentration of yellow. The final cylinder of "our plastic world" is when the yellow plastic took shape for my community outreach project of bringing awareness to the community. The names I gave these two were "mask" and "alien." The one with the "African-style motif" was a no-brainer. The other has humanoid, insect-like anatomy.

Jl: Yellow is a recurring theme in your work. Is that a weird observation?

RS: Actually, it is a very good observation. The color yellow has had a special

presence in my work which spans over twenty years. I am not sure I can articulate what this means for me, only that it brings a static energy to my work. It can represent an electric charge is true in "moon dance at Oxtotitlan." Today, with my current work with plastic, yellow has taken on a different meaning. I have been exploring the devastation that plastics is causing on our global landscape, yet very few societies are taking this matter seriously. High Art Fridays is undergoing a campaign featuring artists around the world who are using this medium as a means to bring awareness to their communities. I am currently collecting yellow plastics for my next installation project. This time, yellow has a significant meaning that represents caution and/or warning.

Jl: I was almost thinking your choice to use plastics was a commentary on the Midwest.

RS: It is a commentary on the Midwest, but more importantly it addresses a larger global audience. Countries around the planet are just starting to rethink plastics and how to address it. As of January, 2018, China is no longer accepting the large barges of American waste. So, now, all the plastic and garbage we were shipping off to China stays put in our own back yard. Now, what do we think about the plastics we put in recycling bins that will most likely end up in landfills? Five African countries have banned the use of plastic bags and many other countries—America not included—have started to ban single-use plastic items. We in the USA and Northeast Ohio seem to be clueless about this epidemic and continue to "double bag" plastic bags at Marc's, Giant Eagle and other supermarkets. One of the major sources for my plastics for the installation projects this summer were the laundry detergent bottles. Every week, I make my rounds to several laundromats in my area and collect these containers, clean them,



Plastic matrix, created from recycled plastic containers. Image courtesy of the artist.

cut them into three-by-three-inch tiles and weave them together, creating large plastic mosaic tapestries.

Jl: Unless it's a t-shirt, wearable art seems fraught and challenging. Are all your Reshats meant to be worn?

RS: Of course my hats are to be worn. I have been selling my hat around the world for over eight years. Business is slow, but it is steady. I don't do much marketing, just via my website, eBay and Etsy. I have designed hats locally for Beck Center, Cleveland Public Theatre and Cleveland Play House. I co-produced a play in 2011 for Cleveland Play House Fusion Fest, with dancer/choreographer, Lisa Lock. Also in 2011, I was commissioned to create two baby Nudu hats for two episodes of the FOX TV show *Bones*. I have shown my hats and other wearable arts at the Columbus Museum of Art, Cleveland Museum of Art and I have participated in several Cleveland Fashion Weeks. My duct tape hat won second place in 2015 Cleveland Fashion Week. In 2016, I did a talk tour at Cleveland Museum of Art on "Men in Hats," for Art Bites. In 2018, I designed the hats for the music group Mourning [A] BLKstar's dance/music MIX performance at the CMA.

Jl: What can we look forward to from you?

RS: I will continue with my multimedia artistic expression, which is almost becoming seasonal. Just finished a busy hat-making period, now I am focusing on several funding projects which will include the continuation of "our plastic world." I have been collecting yellow polyethylene shavings, which I now have four large bags full of, and a dozen or so 35-pound Tidy Cats litter pails which are the major components for my upcoming installation project. Will Brown of MOCA made a recent studio visit and was particularly interested in the HAF art cap exchange project, which I have on display in my studio space. This project is ongoing and getting participation from artists around the globe. It is my goal to eventually show this collection in a gallery, but I also plan to produce an art cap book. Now, as the intermittent cold/winter season is upon us, I am planning out my courtyard ice installation project. I have my first batch of "celts" in the freezer. I need to move to a colder climate or check out an art residency program



A cap from the High Art Fridays international hat exchange.

in Greenland. Also, working on a new chalk-on-slate project.

Jl: Tell me more about the Tidy Cats installation. What is it about? Where will it be and when?

RS: The bright yellow Tidy Cats installation is a continuation of my "yellow," the symbol to bring community awareness. The Tidy Cats containers are a component for this segment of "our plastic world." These 35-pound, wonderfully designed with thick, durable polyethylene containers. A colorful plastic air tight lid is provided and ergonomically sensitive handles. These have very high collectability. I have collected 21 containers from one patron who apparently is a "cat lady." These containers are dissected in a variety of geometric shapes from three-by-three-inch tiles to trapezoidal shapes in a variety of sizes.

Jl: Who are the "Celts" you refer to?

RS: The term "celt" is derived from one of the prehistoric Olmec's massive offerings. The celt was an elongated stone structure in one in these offerings. My elongated ice forms mimic the celt of the Olmec.

Jl: What can you tell me about your next chalk project? Where and when will it be? What inspired it?

RS: I am currently working on a chalk project. Each one typically begins with my poem or phrase. Even though it is ephemeral it is treated very delicately and in stages. A chalk project usually stays on the board between six to twelve months.

Jl: Do you have plans to move your ephemeral work beyond the bounds of your apartment building?

RS: It would be great to have either component as part of an installation concept. I would be more inclined to take ice to another location. The only problem is the weather: not cold enough, long enough. I prefer a colder region where I could have two months of uninterrupted snow/cold climate.

Jl: Is Brown's visit the precursor to a solo show at MOCA, or will you be part of another show?

RS: I am not sure. Will Brown did inform me that his visit may not lead to an exhibition but told me they have many workshops and special programming projects at MOCA. ■

BACK TO THE DRAWING BOARD

by Jeff Hagan



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With high-profile projects like Transformer Station, SPACES, and the adaptive re-use of the historic Cleveland Trust Building as a Heinen's grocery store behind him, and with BAYarts' renovation of the former Huntington Playhouse in the works, John Williams looks back—and forward.

John C. Williams does not consider himself an architect. He jokes that he accidentally signed up for his first architecture course because in the course catalog he saw ARCH and thought it was archery. He had to take calculus three times before finally passing it. What Williams does, he says, is solve problems. What he is, is a designer. The name of his firm, Process Creative Studio—which will celebrate a quarter century in the business of problem solving and designing this spring—doesn't mention the A-word.

That might come as a surprise to his clients, who have entrusted him to work on some of Cleveland's highest profile projects, including Dobama Theatre, the observation deck of Terminal Tower, the Silver Grille restaurant, and two galleries—the artist-initiated SPACES, and the Transformer Station—which abut West 29th street a block apart on Cleveland's Near West side. Already known as a designer (and, in fact, a genuine, licensed architect) able to sensitively transform or restore historic spaces and structures, and already retained by Heinen's grocery store chain for a variety of its design needs, Williams saw these two facts come together with perhaps the highest of high-profile projects: the transformation of the disused and abused, century-old Cleveland Trust building into a showcase store for

the family-owned chain. It was such an audacious undertaking that Williams thought the usually-serious Jeff Heinen, one of the company's co-presidents, was joking. Grocery stores are these days gigantic boxes surrounded by an ocean of traffic-accommodating asphalt. This building was locked down like a Lego into a busy downtown Cleveland corner—not a promising location for a business that requires loading docks and space for large trucks to maneuver—and its interior included a soaring rotunda. One more thing: It was a beloved and iconic, historically-protected structure buried under janky layers of half-assed modifications that valued convenience over, well, everything else. "My thought wasn't, 'How beautiful,'" says Williams. "It was, 'How does a semi load of produce get to the rotunda?'"

The Heinen's project was a huge, attention-getting success for Williams. You know you've made a splash when time with you is auctioned off for a nonprofit fundraiser. Even Aaron Burr—okay, the man who played Aaron Burr in *Hamilton*—heaped praise in a Tweet. The celebration of Williams' work perhaps reached a crescendo with two presentations, roughly one year apart: the 2018 midcareer Cleveland Arts Prize award for—yep—architecture, and, perhaps as important to Williams, induction into the Distinguished Alumni Gallery of Success of Amherst, Ohio's,



Elevation drawing for BAYarts's renovation of a former theatre building, located in the Huntington Reservation of the Cleveland Metroparks.

Marion L. Steele High School, where Williams was a C student and the only one of his family's five children not to make it into the National Honor Society.

Williams says that as a child he worked hard on the school subjects he cared about and hardly worked on anything else. Instead of doing his homework, he read for hours each night and journeyed around and beyond Amherst on his bike, sometimes trekking the eight miles to explore the cultural offerings of Oberlin College. He did his first 100-mile ride when he was 11 years old. He knew what he wanted and did that. He was already designing his life.

Leading up to the Gallery of Success event, Williams organized a multi-day pilgrimage during which he and a close friend stopped by his former family home and explored the haunts of his youth. On the eve of the ceremony, he assembled a group of people for dinner at the Hotel at Oberlin. These were people important to him from his early years, including members of the Lyle family, whose matriarch, Doris, Williams credits for introducing him to a life of culture. A musician who not long ago reunited his trio the Godot Quartet, Williams followed dinner by taking his friends to see the Punch Brothers at Oberlin's Finney Chapel, where a younger Williams had seen acts like the Roches.

It's possible that all the retrospection generated between the bookends of the high school honor and the mid-career nod from Cleveland's art community may have led to a certain amount of introspection. He hinted at this shift in the conclusion of his arts prize acceptance speech, when he said, "Things are changing. I'm going in a slightly different direction. Stay tuned."

"I love my job, I love architecture, I love design," says Williams. "But I've run a business for 25 years. I didn't go to school for business."

Williams has slowly but deliberately allowed the Process Creative staff to shrink from a one-time high of eight to its current staff of two. He would like to return to drawing and design. He was chosen to design the expansion of BAYarts with the renovation of the theater building that once housed Huntington Playhouse, and he's also taken on a couple of residential projects—both his own residences.

Despite his dexterity hurdling the parapets, walls and historic preservation requirements of century-old structures, Williams is a thoroughly modern modernist. Those who saw the home he custom designed for himself (and his cats and dog) in the Ambler Heights neighborhood of Cleveland Heights don't doubt him. Because it's stylish and makes a statement, the home plays nice



Williams' prior projects include adaptive re-use of the historic Cleveland Trust rotunda as a Heinen's grocery store.

with its fancy—but decidedly more established—neighbors, be they Old Money homes or the two oak trees that dominate the lot. Williams built it with the intention of living in it for five years, even though he stocked it with features—a library that fits his 1,300-volume collection of photography books, a glass-cube pop-out cat hangout, a cabinet for the whiskeys he keeps for company—designed around his specific wants. Even still, Williams recently decided to sell the house only three years in, to someone who loved it at first sight. A rescuer of feral cats, Williams spotted what he considered a feral home a half-mile or so away, which he hopes to nurture back to good health. A sprawling 1970s sore thumb among stately homes off of Fairmount, the house has a distinctive Mike Brady vibe and a

perplexing footprint loosely approximating an L. Williams is not bothered by a challenge or by change.

Another project Williams has taken on that had perhaps suffered a little benign neglect in the last quarter century is John Williams. He sees his designs as storytelling—such as a vestibule that leads into the narrative that unfolds as a person moves through the house. At age 59, Williams realizes he is considered to be mid-career only according to the jurors of the Cleveland Arts Prize and the career of fellow arts prize honoree Robert P. Madison, the groundbreaking architect still active at age 96.

Williams approaches this project like any other, with the kind of process that gave his firm its name: a great deal of thoughtful exploration and deliberation before decision-making. In the same



The view from SPACES, looking east along Detroit Road.

notebook that holds a variety of drawings and diagrams is a (so far) 22-item list of who or what he is (musician, animal rescuer, and gandy dancer make the list, as does architect). He is literally asking himself, "Who am I? What am I doing? What story do I tell?"

Williams says he was partly inspired on this path after watching Bruce Springsteen's Broadway show, in which the Boss recalls the challenge of starting out with a blank page.

"I got to the point where the highlight reel has been awesome," he says. "I couldn't have scripted this—to be able to do the projects I've done."

"But how do you create a blank sheet now? What we struggle with starting out—how do I replicate that now?"

As John Williams designs this next stage of his life, and considering what he's done so far, it's worth heeding his own words: Stay tuned. ■

ON THE HOMESTEAD WITH DANA DEPEW

by Erin O'Brien



AGRICO
Plant Food





PREVIOUS PAGES: The artist and his dog, Peepers, enjoying life on the farm. ABOVE: In addition to his prodigious artistic output, Depew cultivates dahlias.

Horse-drawn Amish buggies clomp along lonely county roads. Pastoral farmhouses evoke cotton shirts billowing on clotheslines and the aroma of freshly baked apple pies. Gentle bovines chew grass.

While it's only about fifty miles southwest of Cleveland, Huntington Township feels very far away from, say, 78th Street Studios in Gordon Square, where Dana Depew's edgy "Your Art Sucks" installation raised eyebrows and emotions last year during the CAN Triennial. Much of the iconic artist's endeavors need no introduction, such as those other-worldly lanterns crafted from repurposed fiberglass commercial tanks. But Depew's gentler side is equally familiar: delicate chenille fabric paintings, inviting gazebos, and complex birdhouse communities. That contrasting artistic drive is what makes his move south to such a rural locale both baffling and perfectly understandable.

It started with a New Year's resolution for 2018. "I was just disenfranchised with living in the city and the suburbs and everything that entailed," says Depew over a midday repast of grilled sausage and pierogi. "I wanted, in essence, to get back to something more authentic and just get out of the city and have

a farm I could utilize for my own artwork."

Depew's thirteen-acre property includes a farmhouse and barn, both constructed in the early 1900s. The house started out as a single-family home and was eventually converted to duplex. It once housed migrant workers, but stood vacant for years before Depew moved in last May. Many of the rooms had to be stripped to the studs. "This is literally starting from scratch," he says. "This is the greatest something-from-nothing that I've ever been a part of."

The property represents a sweeping canvas, the westerly backdrop of which serves as the basis for Depew's opus. "Everything is going to directionally, gravitationally pull to the west." The nightly sundown has captivated him so completely that he intends to construct a sitting area to honor one that comes just once a year: on June 21. "There's going to be an oculus that captures the summer solstice."

While ten of his acres are actively farmed by a neighbor who rents the land, thereby keeping an attractive tax incentive in place, Depew envisions the remaining land as a mecca for meditation, reflection and wellness. He's already begun work on trellised walks, and his gardening efforts last year produced breathtaking dahlias, but Depew is also amassing structures (reclaimed garden sheds) for "personal experiences" such as misting rooms, a sauna and tea rooms. Other possibilities include a hot tub and a stained-glass meditation space. Sculpture will play a role, as will experimental projects. He tried his hand at bees last season, which started out promisingly enough, but "then they flew away." No matter, there's always next year. Until then, a thatch of long-neglected grape vines has him waxing curious. "I can try to grow some different grapes," he says, adding that chickens and windmills may also be in his future. "A lot of it is trial and error."

The flat, mostly treeless landscape begs attention to the architecture of the property as a whole, which will be informed by the aesthetic of the house and the community at large. "It's going to be very discreet," says Depew. "I want what was here before to really dictate what I'm doing, so the architecture of the house

is important to retain that identity and how I design things. I'm going to be really respectful of that," he adds. "I want everything to blend together so it looks very fluid. I don't want it to look like the Heidelberg project."

The interior of the house reveals a beautiful and inexplicable marriage of aesthetics at every turn. The picture window above the vintage kitchen sink faces the western horizon and sown acres. It's lined in a tiny floral curtain trimmed with fuzzy balls. Above that, however, two lines of yellow neon light race across the soffit, speaking silent volumes: contrast challenges convention at every turn here. Studios for yoga, meditation and quiet work areas will round out the indoor offerings. Depew is also transforming a second-floor bedroom into a large spa with a sauna, whirlpool and walk-out deck that faces west.

The end game will reveal itself in the building of it, but Depew clearly aims to have people as the focus of this place. Tentative plans include a bed and breakfast for the upstairs unit. Farm-to-table dinners, a place to spend a weekend smoothing the jagged edges of daily life, and people just spending time together are all central to his vision—minus the stereotypical new-agey feel.

"It's going to be my brand and my trademark," says Depew, adding that "weird sculptures" can fit in an old farmhouse as long as they're properly curated. Case in point: a surreal humanoid figure, crafted from ceramic by artist Tom Bartel, holds court over the dining room in what once was a dumbwaiter as Depew muses at the grand table, which was previously an old door. "It's having everything harmoniously live hand-in-hand together," he says, noting the chandelier above it all is framed on a spinning wheel salvaged from the farm of his childhood. Behind him, block letters announce, "GUESS IM DOING FINE" as a demure panda looks on from a picture frame.

Much like everything in Depew's body of work, all his home-stead projects are constructed from repurposed materials. Barn planks are reborn as paneling. Bricks collected over the years are garden pavers. The barn is teeming with salvaged material waiting to be reimagined, including a stack of cedar planks from the Cleveland Athletic Club where they were previously a sauna and eventually will be again, but here in this bucolic patch of earth that blooms with endless possibility.

Fittingly, the barn's hay loft and the house's steepled attic are the most ethereal spaces on the property, perhaps on account of their quiet simplicity. For the attic, Depew sees a private place to meditate over tea. "I think it's going to be a perfect little individual reflection space," he says, adding that access will be via a spiral staircase from the spa below. "It's going to look like a stained-glass cathedral." As for the barn's second level, Depew is considering a studio or event space. "This barn has a lot of potential." It also has the original slate roof and beams hewn from trees a century ago—with the bark still intact.

For anyone who's followed Depew's work with Rooms to Let, it's impossible not to draw comparisons. Those Slavic Village experiences often included mourning: for the families that lived



The artist's studio, crowded with acrylic paintings on chenille.

in the homes, for the temporary art filling them, and for the structures themselves. But in this place, there is a permanence in the rebirth that's deeply personal.

"I know this is my place. It's truly for once finally mine," says Depew, noting that limits associated with a space slated for demolition are gone, as are deadline restrictions. "There's not a timeframe for it. I don't have to fast-track ideas. These things can marinate. I know this is going to be for the long term, not just up for a weekend.

"This is the most ambitious project and largest one I've ever had. It's never going to be finished."

Depew walks the property, describing the act as a "pilgrimage" and his vision for wellness installations as "stations of the cross." He's even let his beard grow out in a way that evokes his new Amish neighbors, whose work ethic earns his respect and then some. And while he has no plans to formally subscribe to the church of the Mennonites, he has found his own religion in this tranquil place.

"The sky is a different color. The sunsets are unbelievable. At night, the air is different; the air is crisper. It's pitch dark. There's no light. Occasionally you'll see the swinging of a candle lantern and hear the clippity-clop of the Amish going down the street. It's so beautiful.

"This space would be where my spirituality is." ■



STEPHEN CALHOUN: “MY INTENT WASHES AWAY”

by Joseph Clark

Stephen Calhoun is an artist of paradoxes. Concretely, his works are photographs altered through generative computational processes. The finished products are luminous mandalas, characterized by symmetry and color. However, Calhoun's thinking and processes are characterized by ideas in tension.

His images are the product of both painstaking craftsmanship and blind mechanical algorithms. His art is abstract, but made of photographs of real objects. He draws inspiration from both mystics and hard-headed scientists. His ultimate goal is to compel audiences to choose to linger over his work. Even when displaying good-humored humility, Calhoun describes himself with an oxymoron: “accidental artist.”

That humility is sincere, however. Calhoun will cheerfully discuss the ins-and-outs of his craft, and the philosophy informing him. However, he becomes more guarded when personal history and “artistic intent” are mentioned. Every inch of each of Calhoun's works is packed with complex detail—mosaics of hues and lights, symmetrical mirror-images, systems nested within systems. However, not all of this staggering complexity is put there by the artist.

“A lot of people don't get how undetermined my art is,” Calhoun says, selling himself somewhat short. His oeuvre embodies a spirit of both “improvisation” and discipline. Every piece requires Calhoun to assemble a collage of floral matter and small items, to photograph the assemblage, to judiciously crop the photograph, to hand over the photo to a generative program, and to pick out the program's best outputs.

However, all this labor is undertaken without a specific end in mind. Any art rightly called “generative” (as Calhoun's is) involves handing materials over to nonlinear, unpredictable processes. However, the generative image manipulation software Calhoun inputs his photographs into is far from the only tool which opens degrees of freedom in his process. Indeed, chance is his partner from beginning to end.

Take the still life scenes Calhoun photographs. The assemblages he shoots are put together in shallow boxes. Most of the material inside the box comes from the garden of Calhoun's Cleveland Heights Home—petals, leaves, curly dried vines. But literally any object can go in. Various mandalas contain Christmas lights, costume jewelry, Buddha sculptures, garage sale bric-a-brac, and even pet supplies. (Viewers can be forgiven for mistaking pastel-colored hamster bedding for actual lilacs.) When crafting an assemblage, Calhoun says he is not even

thinking far enough ahead to imagine what the photo will look like when cropped and symmetrically reflected back on itself. He stops and takes the picture when he intuitively feels it's done. Surely, Calhoun's intuition is trained, and years' worth of practice informs his judgments. But when he puts into words what he's trying to make, the goal sounds simple: “a critical mass of chaotic detail.”

The experience one constructs looking at a Calhoun image will be partially determined by the image he has printed to paper or glass. But some—maybe even most—of the experience is shaped by the viewers themselves. They notice patterns Calhoun himself doesn't, allow the light and color to guide them to places the artist has never been to. Unlike many nonfigurative artists, Calhoun encourages pareidolia. Like a cloud watcher or psychoanalyst administering a Rorschach test, Calhoun invites us to play with association, impose shapes onto the flux, find signals in noise.

“At the end of the day, it's very clear that my intent washes away into the background,” Calhoun said.

Controlled “accident” is not only a defining feature of Calhoun's work. It is also the arc of his career. Calhoun's professional background is in organizational development. He retired from music in 2015, after nearly 45 years of playing. (To this day, he counts among the luminaries inspiring his visual work numerous jazzists—Abdullah Ibrahim, Abbey Lincoln, Charles Mingus, Thelonious Monk.) Innocent of training, he took up acrylics in the 1990s. In 2012, Calhoun discovered generative art through Dreamscapes, a browser app programmed by the Argentinian artist Leonardo Solaas.

Impressed by his own productions, Calhoun printed and framed a giclee version of a generative image. He was flattered by occasional compliments for the piece, until 2014 when a family art collection was appraised. The appraisal was done by Deba Gray, president and auctioneer at Gray's Auctioneers in Cleveland. Gray saw Calhoun's work on the wall alongside the collected pieces. After coaxing a sheepish admission of authorship out of Calhoun, Gray kept him on her radar. The next year, she facilitated the first sale of Calhoun's work, and in 2016, curated his first solo show.

Selling and exhibiting his art prompted Calhoun to “hit the books” and delve deeper into art history and theory. However, rubbing elbows with other artists has been the most enriching reward of the artworld.

Kathy M. Skerritt, a Cleveland-based painter, makes textured paintings with a mixture of acrylic, tempera, charcoal, and varnishes. Despite the difference in their media, Skerritt says she



PAGE 78: Mixed process photograph, *Two for the Dance Floor*, 2018. ABOVE: Stephen Calhoun's studio is amply supplied with materials for the colorful still-life photos that form the base of his multiple process, digital manipulations. RIGHT: Mixed process photograph, *Thrills of the Middle Way*, 2018.

appreciates how Calhoun allows in-the-moment engagement with his materials to guide his craft.

"I'm very interested in process. I recognize in him a freedom in being led by a process he's discovering," Skerritt said.

Skerritt says that she likes art that invites her to see it through her own "lens" of understanding. However, she describes a "fun" back-and-forth she has with Calhoun about artists' responsibilities to viewers.

"Are we putting too much on the viewer?" is Skerritt's unanswered, maybe unanswerable question. Calhoun has obviously staked out a more extreme position: Since he works without a particular goal, it's up to the viewer to cultivate her own meaning.

Yet even though he leaves the viewer more or less to her own devices, Skerritt does not doubt that Calhoun respects their attention.

"He values more than anything the time of the viewer," Skerritt said.

"I have the utmost respect for anyone who takes time, because time is a premium," Calhoun says. It is an "incredible challenge" to get someone to linger on an artwork, and Calhoun values every second of his audiences' time. He cannot help but exclaim, thinking about onlookers' choice to attend to his work: "If you can get someone to stand in front of your art...wow!"

If any consideration beyond immediate apprehension of balance and light guides Calhoun's artistic evolution, it is desire to seize gallery-goers' attention for even longer. A vital puzzle is "how to make it even stickier."

Calhoun fantasizes about borderline coercive art viewings—strapping aesthetes into amusement park trams and rolling them through an exhibition, or installing illuminated art in Vantablack sensory deprivation tanks. However, a new direction he is currently exploring is less strong-armed: video. Calhoun has shown images on a wall-sized screen at Colortone in Solon, and produced slideshows of his works. He hopes to eventually animate his images so that they morph into each other with almost imperceptible slowness, loosening and re-seizing viewers' attention as they notice subtle metamorphoses.

However slow Calhoun's self-education may be, he seems content where he is. He is not sure if he is the only one doing the sorts of art that he's doing—he is not even sure how much longer he'll be able to continue his current practice. Some of the generative programs released by Solaas have been discontinued, and there are no forthcoming updates or patches for them. Of the browser app he currently uses, Calhoun says "It will stop working one day."

Until then, he's taking his time. ■



ARTIST/ARTIST

DANA OLDFATHER AND STEPHEN YUSKO

dialogue coordinated by Rebecca Cross

DANA INTERVIEWS STEPHEN

STEPHEN YUSKO: I made these boxes after the election and this was my political take, so this is red for the Republican Party and spells “empty” (MT) in Morse code; the blue one spells “resist.”

DANA OLDFATHER: Do you have a special link to Morse code?

SY: Initially, I would drill and file square and rectangular windows into the body of the boxes, as design elements like in Asian cricket boxes. But I thought it would be cool if these little win-

DO: Where do you get this raw material from?

SY: Well, sometimes scrap yards. Or Ohio Pipe and Valve. So I'd cut it in half like this, flatten it out, and then I made a little chisel—

DO: I love that you guys make tools. And I love the efficiency in this. There's something sort of Taoist about it: I'm going to control it as well as I can, but let's work with what we've got here and appreciate what we have. I mean, these ridges, you're using them so nicely with this. And because your hand is in it, your work



dows could contain a message. So I thought of Morse code, but instead of dots and dashes, I could use squares and rectangles.

DO: Then you could say whatever you want. That's brilliant.

SY: Yeah, like this one is called Sanctuary. This side would spell “home” in Morse code and this side would spell “away.” They work to me visually, and make sort of a high-water mark, like on a ship. I think that's really a beautiful metaphor—home. I don't know if Samuel Morse thought about this, but home is 4321. H O M E is four dots, three dashes, two dashes and one dot.

DO: Oooh...

SY: It's this beautiful metaphor for your home life: five dots and five dashes, but they're not symmetrical and it's perfect. Home/work life is never symmetrical but has to be balanced. They are also studies in texture and pattern. This particular pattern started out as threaded pipe.

is so unique. This is why it looks like you, because you do that changing. It's really beautiful.

SY: Thank you. Anybody who forges talks about the plasticity of the material and that's one of the beautiful things about steel. When you heat it up to 2,200 degrees or thereabouts, it's just like working with clay. Except, you can't touch it, of course. But the fun part is how does that stuff move around. You can draw a taper on it, you can flatten it out, or you can upset it, which is thickening it up.

DO: Your work seems really inspired by this area, not only in the structures but in the materials that you find.

SY: Coming back to Cleveland, and growing up around here, driving by the steel mills, the bridges, the structures—I love all that. I did a series of tables based on the I-90 bridge construction and on the Main Avenue Bridge; components from these

structures influenced how my pieces were constructed. The inspiration for this sculpture's legs was bridge trestles and sawhorses. When I was growing up, my dad and every dad in the neighborhood had sawhorses in the garage and those things would come out and that's where the work got done. When I made this piece, called *The View from Here*, I was thinking about what "home" means to people. I think it's particularly relevant now with all that's going on in our country, in Syria, other countries and with the migrant caravans.

This to me is like a six-and-a-half-foot-long piece of jewelry. I once heard a metal artist say, "I'm forever a jeweler who does not make jewelry." That certainly applies to the way I approach these pieces—a combination of forging, machining and fabricating. And problem-creating. I once heard Chuck Close give a gallery talk, and he talked about how problem-solving is overrated. What's really important for an artist is to go to your studio and create problems

Works of Stephen Yusko. **BELOW:** *Continental Divide*, 2018, Steam-bent white oak; forged, machined and fabricated steel. 6" x 37" x 1 3/4". **RIGHT:** *Sanctuary: Here to There*, 2017, Forged, machined and fabricated steel, glass, wood, silver leaf, 8 1/2" x 3 1/2" x 7 3/4".



that only you can solve. I love that idea. But it's really hard as an artist, when you start thinking about, "Man, I just spent six weeks making this piece in twelve-hour days. How can I get paid for this?" But I try not to think about that. I mean, that's the beauty of being an artist, I suppose.

DO: How do you get those measurements so perfect? You must cut the glass to fit the metal, right?

SY: You would think so.

DO: Oh, are you kidding me?

SY: I cut the glass and then I make the steel fit in.

DO: How do you do that? That's insane.

SY: You use very precise measuring. This is a caliper and these are micrometers. And so these elements are measured to thousandths of an inch. In order to fit like they do, they have to be.

DO: That's amazing. Impressive... Oh, so I was going to ask you: I'm assuming you're talking about the bones of things inspiring you, and I was wondering—is that because you're building things from the ground up?

SY: Watching them build the I-90 bridge, for example, was fantastic. A lot of the shapes during the construction process were fascinating. The forging process is similar in that if you go through a ten-step forging process, step two might be this really, really gorgeous shape. I've got to remember that, because I might want to use that for something else. But right now I'm making this.

DO: Oh, I see.

SY: But sometimes you don't really know exactly what's going to happen. And for me, that's the beauty of making.



STEPHEN INTERVIEWS DANA

DO: Sometimes, I work backwards. I think about what color I want it to end with and I build the underlayer up accordingly. Since the work is getting more figurative, I do basic sketches now.

SY: Do you title them before you paint them?

DO: I'll come up with ideas; sometimes they stick, sometimes not. When they were more non-objective, they were about struggle, or contrasting things' sizes or forms. Now, I can take those elements and say something new with them. Pillars is abstracted from my husband and my son wrestling. You know, my kid climbs on my husband all the time, and my husband's a really good sport about it. I'm liking those brick pillars out there on my porch. But here, they kind of turned into the trees. This one is No One Can Hear Us: people gettin' frisky in a cabin, where I'm meshing inside with outside. In this universe I'm inventing, I can push things back and bring things forward in incongruent ways.

SY: How does representation change the process?

DO: I'm developing a new formal language with acrylic. The abstract stuff really only carries over into these oil portions,

which are the figurative parts that go on last. Before, there was more spray paint in there, but now, I'm using it as an effervescence. I'm working with many more layers than I ever have before. I wanted them to really be juicy, and to have a lot to look at as you get your face in there. One of my challenges, though, is that I get so obsessed with how it is up front that now, when we need paintings to look good digitally, there's this design element that needs to hold up.

SY: Absolutely. Do you find that you're going across the house to look at them?

DO: No. I photograph them on my phone. Because you can get away from them more. And I'll turn them upside down. The change in scale makes things pop out for you.

SY: Nice.

DO: I'm getting this kind of freeway landscape from the way things look outside the car window. And here we've got those big swaths of green space, and then, I'm condensing some of the power lines. These are the elevated train tracks, with the Cuyahoga Valley park down there. I run in that park, and it's fun



FACING PAGE: Dana Oldfather, *Borrowed Field*, 48" X 60". ABOVE: Dana Oldfather, *Pillars*, 42" X 34".

when the train comes. These are all about balancing work, family and relationships. Definitely the fact that I fail often, is in there. You know, the struggle of trying to do good and be good.

SY: I love that. It looks like there are lighter moments, too. I saw this one: *First Grapefruit*. Struggling with this or that relationship, or my first grapefruit!

DO: This one's called *Couch Ledge*: kind of how the house is a mess and there are toys everywhere, but if I got off the couch, it would be the equivalent of jumping off a cliff, because the idea of cleaning it.... I thought, "No. I'll sit here on the edge of this couch." It's about struggle, but it's also about joy—it's not all one or the other. *First Grapefruit* is about how ridiculous and weird it is to teach somebody to eat a grapefruit for the first time, because it's a lot more challenging than you would think. But it was wondrous and fun, too.

SY: This work certainly appears to be graffiti-inspired.

DO: I always loved graffiti. My parents were divorced when I was young, and, we would travel back and forth between my mom's house and my dad's house, and we would see a lot of

graffiti downtown. The mark-making and the hand in it—I just loved it. I thought it was beautiful.

And, it represented freedom and it was just juicy. I always wanted to experiment with graffiti. That weird graffiti script is such an interesting gesture, and using the spray paint and the airbrush to put in these symbols added some formal noise and narrative value to the story. Here, there is a snake and some muffins and a lotta these teeth things always come out, because I'm always dealing with food.

SY: You're talking about graffiti having this fluidity. That's how you move the can, right?

DO: It's the nature of the medium! When you get moving in those big spaces with your arms, it's just what happens.

SY: Well, it's cool to see that motion being brought into these canvases. I'm sure there are technical and formal qualities that you're using in spray painting.

DO: There are. I don't see too many people using the spray paint as pointillist layering. The depth is built in. It's kind of cheating.

SY: So, you did one giant, massive painting.

DO: The big painting for the Butler, which was 380 inches or something, and which I made in a space above Bonfoey Gallery that they let me use for free. But more recently, I made two commissioned paintings, ten and a half by twelve feet each.

SY: Wow.

DO: They were for the Aria Hotel and Casino in Las Vegas. My husband built me a little airtight

plastic studio within his parent's garage. I worked in there for a whole winter, making these big paintings. That was a cool gig.

SY: I'm kind of fascinated by your brushes, Dana.

DO: I use a big range of brushes, from eight inches to the tiny little guys—twos and zeroes and double zeroes—and I work flat with these glazes. And then they go up and that gets sprayed, and then they'll go flat again for under the loose oil painting. I like the pooling better than drips, because, you can see here, if I make these lines and they have the ridges when I pour the paint over it, the lines pop up through the paint.

SY: There's a ton of craftsmanship that goes into the paintings.

DO: Definitely. Technique and all of that. It's a medium. But, you know, I'm learning so much all the time and I had no idea it was gonna be like that...for the rest of our lives.

SY: I think that's the beauty about making art for your livelihood—to go through life curious, you know? I mean, what a cool thing to be able to do.

DO: Oh, are you kidding me? Yeah. We're the luckiest people on Earth. ■

GETTING THE PAINT TO TALK BACK

In *Falling from the Sky of Now*, Douglas Max Utter brings to HEDGE Gallery a mix of new paintings, and some that tell the story of his evolution as a painter.

by Michael Gill

Douglas Max Utter's house on the hillside above Euclid Avenue in East Cleveland is filled with his steady output of painting and ideas. In room after room, the walls are hung with his own work. "I've made it a kind of museum of myself," he says, in a way that is perhaps slightly bemused, but also frankly true. There are his first several paintings on canvas, including a portrait of his mom, done when he was eleven years old. There are examples from throughout the decades since. Family members are his dominant subjects, and family heritage, too, in the form of landscapes: some from the Iowa town where his parents got married, some from other places they visited. There's a building in Aspen, painted in 1965 when he was fourteen. There's a self portrait from a few years later, at age twenty. There are paintings done from newspaper photos of strangers, as well. Classical composition abounds.

But more than a museum, it's a work in progress—the evolving result of his continual exploration of the possibility of paint. Most of the work, especially since 1985, is based on photographs, both of his family and taken from newspapers. Perhaps for as long as photography has existed, painters have used photos as source material. Utter observes, "Francis Bacon and Edgar Degas both used photographs in their work. They were trying to be as universal as possible. That is not what I am trying to do. For me a photo is a report on intimacy."

Utter is well committed to the idea that by pushing paint around, an artist can discover something about the subject, or about himself, and connect or re-connect to it. In April, HEDGE Gallery opens a new show of his work, delving into this ongoing pursuit. In *Falling from the Sky of Now*, gallerist Hilary Gent will juxtapose the artist's new paintings with some of his most prominent works since the 1970s, as well as never-before-seen paintings, drawings and prints. The title of the show comes from Utter's poem, "Inset (Map of the Past)," which deals with the deaths of his father and grandfather. It's not a retrospective, Gent says, but a reflection on "the story of how Douglas Max Utter evolved into the artist he is today."

This is as good a time as any to note that it would be hard to overstate the mark he has made on art in Cleveland. Utter has been painting and exhibiting prolifically for more than thirty years, with milestone achievements like having won Best in Show at the Cleveland Museum of Art's May Show in 1987 (with *O What Shall*

I Hang on the Chamber Walls, a spray paint and latex composition based on a newspaper photo, emotionally motivated by the death of his father). He also won multiple fellowships from both the Ohio Arts Council and Cuyahoga Arts and Culture, and in 2013, the Cleveland Art Prize Lifetime Achievement Award. In between there were more than forty solo exhibitions, especially at William Busta Gallery, but also at Zygot Press, Artists Archives of the Western Reserve (where his work is archived), the beloved and locally legendary Dead Horse Gallery (where Hilary Gent first saw his work, in 2004), and in New York and Germany.

Further, we have to acknowledge that Doug Utter is a writer, too, and has contributed steadily to just about every publication that ever took Cleveland art seriously, at least in his lifetime. Besides having written for *Dialogue*, *The Free Times* and *Scene*, he was editor of the regional magazine *ArteFakt*, and one of the founders of *Angle*. And he's a regular contributor to *CAN Journal*.

Born in 1950 in Cleveland, he traveled to Australia by ship as a toddler with his parents so that his father could pursue biochemistry research there. He spent another chunk of his childhood in and around Oxford, England, returning to Cleveland in the early '60s. He studied at Case Western Reserve University in the mid-'70s, moved to New York in 1976, crossed the country in a van in 1979, and entered alcohol rehab in 1980. A few months later that year, his father died of an undiagnosed heart condition. He had been painting since childhood, but in these years—difficult ones, to be sure—he turned to it in a more serious way. Between 1982 and 1990, the artist got married, fathered two children, won that May Show prize, and got divorced. His mother died of leukemia in 2000.

Much of that history has been explored in his work, especially in the last decade or so, and all of it took place in the era of easy consumer access to photography, which means it was documented in photos. As a painter, Utter finds in them classical composition of figures, and often a relationship with the subject. The role of paint seems to be a way to commune with what is captured in them: to understand, to come to terms with events, to muse on questions neither asked nor answered while his parents—especially his father—were alive. The fluidity and behavior of paint, as it flows and spreads, accumulates and bleeds, becomes a conversational partner in the processing of relationships, as well as ideas and memories, and places that make him who he is. It's not one-way communication.







PREVIOUS PAGE: Self-Portrait as a Young Man, mixed paint media on canvas, 28" X 24", 2004. FACING PAGE: Ratman, spray paint and latex paint on Arches, 65" X 45", 1986. ABOVE: Photo Booth, 2008

"It's trying to get the paint to talk back to you," he says. "You're playing with colors and textures, and suddenly there is something you didn't put there, like having an imaginary friend. It's a way of accessing the subconscious. If you have something to say of your mother, you are going to end up saying it whether you paint a flower or something else. The subject is just a way of getting started."

Whether he starts a painting with a family photo or one clipped from a newspaper, he says whatever comes from the dialogue, the photo is not the point. In fact, he means to start from a place beyond the idea of having a point, to see what the paint—or the act of painting—has to say.

That dialogue includes a range of techniques that have become hallmarks of his work. A lot of his figures begin as black

pastels, shaded and blurred by rubbing, followed and surrounded by layers of other stuff. Utter uses "whatever is there," taking what he calls a "pragmatic approach to what is often a fussy, ceremonial process." In some works, Latex house paint is poured into puddles as thick as pie crust, which crackle when they dry like mud flats in drought. Some have the hazy edge of aerosol, with the other side of the sprayed field cut sharp by a brush stroke or a rolled line of latex over the top. There are gritty smears of tar, and sometimes the practice of pouring mineral spirits over the surface, which can run with a tint of the color beneath, slightly dissolved, bleeding, or maybe more like crying. Some paintings, or parts of them, are covered with shellac, which hardens and forms a sepia crystal between the present and the memory. The late Frank Green, writing in 2002 for *Art in America*, saw those drips and glazed quality as a window on something else: "If the trails of dripping tar and shellac that run down the canvas suggest rain, they also evoke the leakage of the physical world into the metaphysical realm that

this artist explores so intensely in his figurative work."

Utter has said that family is the thing that holds his painting practice together, but it also seems true that the act of painting is what keeps his life on track.

"Painting establishes a coherence to my life, a realm of time existing outside the way I normally think of myself and my life. It is an important kind of meditation, if you will, and I didn't realize that until fairly recently. Once you start painting it is either over in a second, or you paint for hours, and time expands and collapses into the work. The time I spend painting is different from any other time I spend on the planet." ■

Falling from the Sky of Now opens April 19 and will be on view through May 31 at HEDGE Gallery.

TO CREATE AN ALTERNATE TRUTH: PHOTOGRAPHY AFTER THE SHUTTER AT CMA

by Brittany Mariel Hudak

"In the early days we were surprised and delighted with a photograph...but we soon wanted something more. Because the photograph told us everything about the facts of nature and left out the mystery. Now, however hard-headed a man may be, he cannot stand too many facts; it is easy to get a surfeit of realities, and he wants a little mystification as a relief..."

—Henry Peach Robinson, 1896

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Should photography serve the truth? This question has been debated for 180 years and still has not been settled. Perhaps it is no surprise that in recent years the question of truth and photography has reached new levels of precarity, as most people have taken to documenting their lives with the high-powered camera in their pocket (along with a host of editing apps to help style their reality as needed). Just as in the past, photography plays a key role in how we see the world—but never has photography been so easily manipulated, and yet simultaneously so quickly absorbed. In our post-Photoshop age of Snapchat filters, Instagram influencers, and “fake news,” photography has once again pushed beyond the boundaries of truth with ease.

This spring a new photography exhibition at the Cleveland Museum of Art will address this very issue, featuring artists that intentionally breach the limits of photographic reality. For *Beyond Truth: Photography after the Shutter*, the CMA will debut thirteen works (seven recent acquisitions) that all utilize some manner of postproduction alteration, and in a delightfully cunning move, will also include altered selfies submitted by the public (using the social hashtag #CMABeyondTruth), to be shown on a video screen during the show.

Photoshop was only ten years old when photographer Loretta Lux began altering her eerily surreal photographs of children. Included in the exhibition is a striking example of her early work, *Isabella* (2000). In images such as this, the artist combined studio portraits taken with a digital camera with hand-painted backgrounds. The resulting image is then “worked on” by the artist for months in the computer program to create the final product. A pioneer in the use of digital alteration, Lux’s oddly unsettling photographs have a way of touching a primeval memory of

childhood in the viewer. To me, her re-imagined portraits aren’t really portraits at all; they end up becoming dream-like self-portraits of the artist herself, searching for a childhood long gone.

Also included in the show are three new acquisitions by the British duo Anderson & Low from their *Manga Dreams* series. Inspired by the street culture they experienced in the shopping malls of Tokyo, the photographers invited young people who dress as anime characters to pose for them in their studio. The resulting photos were then superimposed onto artificial backgrounds and altered digitally to make them appear even more animated than in reality. The resulting images, such as *Ming with Sword* (2009), speak to the way young people project alternative identities through their appearance. Anderson & Low take this process even further by using digital techniques to actually make their subjects’ “Manga Dreams” a reality.

Of course, young people styling themselves into a carefully crafted persona for a photo is nothing new, but in the age of selfie-culture, it has become nearly passé. Therefore, I find it incredibly clever that the museum is encouraging visitors to submit their selfies, but not just the aesthetically pleasing normal selfie—they want intentionally altered selfies. Their website instructs: “Want to be a part of the exhibition? Take a selfie and use the photo-editing tools at your disposal—filters, face-altering apps, or effects—to manipulate your image and create an alternate truth. Post your photo to social media using #CMAbeyondtruth.” While obviously an excellent marketing tool, I think this kind of engagement enriches the museum-going experience for viewers as well—allowing them to participate in a space that is far too often exclusionary for many.

But something that is also dredged up when examining truth and photography are the much darker consequences of it all.



Isabella, 2000. Loretta Lux (German, b. 1969). Chromogenic color process print; 22.8 x 22.8 cm, The Cleveland Museum of Art, Gift of William S. Lipscomb in memory of his father, James S. Lipscomb, 2004.99. © Loretta Lux. Courtesy of the artist and Yossi Milo Gallery



Human Eyes (Corpus: The Humans) Adversarially Evolved Hallucination, 2017. Trevor Paglen (American, b. 1974). Dye sublimation metal print; 121.9 x 152.4 cm. The Cleveland Museum of Art, Norman O. Stone and Ella A. Stone Memorial Fund, 2018.30.

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There is actually a phenomenon known as “Snapchat dysmorphia” now, when selfies and photo filters drive people to get plastic surgery to alter their appearance to match their “alternative truth.” And we have yet to see the impact, especially on young women, of selfies on self-esteem, or the psychological toll of trying to live up to one’s digitally-modified life.

This is not to mention our increasing dependence on the machines and tools that make these alterations so tauntingly easy to accept as truthful. Also included in the show is a portrait created by artificial intelligence. The artist Trevor Paglen built two AI systems, training the first to identify images, and then challenged the second to produce an image that contained the least amount of information necessary for the first AI to identify its subject as a human. The resulting horrific image showcases what can happen when we teach machines to see for us, and given how much we all depend on our machines to extrapolate reality, every day, hopefully the works in this show will give us pause. ■

Beyond Truth: Photography after the Shutter

February 10–May 26

Mark Schwartz and Bettina Katz Photography Gallery | Gallery 230
clevelandart.org/exhibitions/beyond-truth-photography-after-shutter





Ming with Sword, 2009 (printed 2011). Anderson & Low (Jonathan Anderson [British, b. 1961] and Edwin Low [British, b. 1957]). Digital inkjet print; 50.8 x 67.6 cm. The Cleveland Museum of Art, Sundry Purchase Fund, 2017.113. © Anderson & Low

SPRING 2019 EVENTS

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH MARCH 15

Ryan Dewey: Lines of Descent; W2S 2019 New Work by Kelley O'Brien

THE SCULPTURE CENTER

THROUGH MARCH 22

Danny Volk: The News Gallery

Julia Oldham: Fallout Dogs

Johnny Coleman: Crossing the Water: Requiem for Lee Dobbins

Oberlin-based sculptor/installation artist Johnny Coleman is an associate professor of studio art and Africana studies at Oberlin College. He began his residency at SPACES Gallery in Ohio City in early December, when he began work on his immersive installation titled Crossing the Water: Requiem for Lee Howard Dobbins. It's a reflection on the spirit of a former slave child who, while travelling with his family to escape to Canada, fell ill in Oberlin. He was left behind with a local family, died and was buried by neighbors who raised money for his burial and headstone. "This project is a meditation on an imagined place in which he might have been free," says the artist statement.

SPACES

THROUGH MARCH 24

Aleksandra Domanović

MOCA CLEVELAND

THROUGH MARCH 29

Celebrate Women's History Month: From Woman XII... Created by Women, of Women & about Women | Curated by Mary Urbas

Reception 3:30-5pm March 24

THE GALLERY AT LAKELAND

*THROUGH MARCH 30

Ruddy Royce: When Living Is a Protest

Photojournalist Ruddy Royce was born in Jamaica and is based in New York. But his engagements with mostly poor communities of color has taken him all over: He's shot dancehall musicians in his native country, protests in Ferguson, Missouri, and people on the streets of Brooklyn and Milwaukee. He often focuses on black men such as himself to show their rich variety and humanity. He's known widely for the work he shares on Instagram where he has more than a quarter million followers who relate to the

compassionate empathy he brings to his work. He returns to the Cleveland Print Room where he visited early last year, with a show of large-scale works in which he focuses on typically invisible people struggling to get by.

CLEVELAND PRINT ROOM

THROUGH APRIL 1

Zinsmeister Parker

ART AT THE SCHOOL HOUSE

THROUGH APRIL 7

Who RU2 Day: Mass Media and the Fine Art Print

CLEVELAND MUSEUM OF ART

THROUGH APRIL 14

Brian Bress: Pictures Become You

Brian Bress' hypnotic films feature characters dressed in costumes and masks created by the artist, who manipulate their environment in ways that slowly evolve over the course of 15-30 minutes. The cartoonish figures attach magnetized plastic forms to their faces or use a saw to cut out pieces of scenery between them and the viewer, or draw on a glass in front of the frame and then erase their work. While they're amusing and playful, their activities are also mystifying and even frustrating to watch, evoking thoughts of futility with their repetitiveness.

AKRON ART MUSEUM

THROUGH APRIL 28

A. D. Peters: Eco-Conscious

JUDSON PARK

THROUGH APRIL 28

Raúl de Nieves: Fina

Born and raised in Mexico and currently living in New York, Raúl de Nieves draws on his native culture and arts for the intricate fabric and beadwork that make his sculptural objects so colorful and dazzling. This is his first museum show, which features among other things a site-specific installation that interacts with the distinctive architecture of the Transformer Station.

TRANSFORMER STATION

THROUGH APRIL 30

Claudia Comte: Zigzags & Diagonals

MOCA CLEVELAND

THROUGH MAY 1

Painting + Drawing Student Show

ORANGE ART CENTER

THROUGH MAY 5

Charles Burchfield: The Ohio Landscapes, 1915-1920

CLEVELAND MUSEUM OF ART

THROUGH MAY 5

Planes, Trains & Automobiles

AKRON ART MUSEUM

THROUGH MAY 26

Beyond Truth: Photography after the Shutter

CLEVELAND MUSEUM OF ART

THROUGH MAY 26

Women Bound and Unbound

The Three Friends of Winter: Pine, Bamboo and Plum

Centripetal/Centrifugal: Calibrating an Asian American Art

The Thingness of Things: Portraits of Objects

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 2

Nick Cave: Feat

Like many contemporary artists, Chicago artist Nick Cave doesn't stay in a single box, utilizing sculpture, video, installation and performance to address issues of social justice and civil responsibility, especially those involving race and gun violence. He creates sculptures known as "soundsuits"—human-like sculptures that make noise when they move. They require about seven hours to hand-sew a square foot, a degree of art-making difficulty referenced in the exhibit's title. He says he hopes his immersive exhibit will "provide a transformative place where your narrative can be featured and your dreams can soar."

AKRON ART MUSEUM

THROUGH JUNE 16

Nature & Nostalgia in Early 20th-Century Japanese Art

ALLEN MEMORIAL ART MUSEUM

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*. Enjoy the shows!

THROUGH JUNE 23

The Body Is the Map: Approaches to Land in the Americas after 1960

Art & Being in the Garden of Ryōan-ji

ALLEN MEMORIAL MUSEUM OF ART

THROUGH JUNE 30

Zao Wou-Ki: Prints in Context

ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 2

Double Takes: Historic and Contemporary Film + Video

MOCA CLEVELAND

THROUGH FEBRUARY 9, 2020

Color & Comfort: Swedish Modern Design

CLEVELAND MUSEUM OF ART



Destinee Cruz, *My Purpose*, photo courtesy of the artist and Cleveland Print Room

1 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

1 TradeMarks

CAN Launch/opening reception
6-9 pm

In this show, nine highly productive area artists—Stephen Bivens, Keith Berr, Dana Depew, JoAnn Dickey, Gabriel Gonzalez, Joe Lanzilotta, Cathy Law, mr. soul, and Jordan Wong—look at the challenges and obstacles confronting regional artists whose work crosses over between the commercial and fine-art sectors. These artists perform a balancing act of pleasing clients while remaining true to themselves. The show looks at how commercial art has influenced the avant-garde in NE Ohio, and lets the artists show how they would address these issues free from constraints.

Through April 26

YARDS PROJECT SPACE

1 DayGloSho 7

Reception 6-9 pm

Through March 30

WATERLOO ARTS

1 Presents: Fabrications, Art by Carolyn Crump & AAQDG

Reception 6-9 pm

Through March 31

FRAMED GALLERY

1 Visions 2019: Canton Artists League Spring Show

Reception March 3

Through April 7

CANTON MUSEUM OF ART

2 Eileen Dorsey & Charles Basham: Recent Landscapes

Reception 7-9 pm

Through April 20

MASSILLON MUSEUM STUDIO M

3 Early Bird Art & Craft Show

10am-5pm

VALLEY ART CENTER

8 Walkabout Tremont

6-10 pm

TREMONT

8 Engaging Women

Engaging Women features eleven women artists with ties to northeast Ohio—most have studios here. They are primarily painters, both abstract and figurative, but also include much-travelled photographer Linda Butler and Cathie Bleck, known for her detailed monochrome drawings on scratchboard and kaolin clay board with ink. The show focuses on how women view the world and how they express their views through their artwork.

Through April 27

BONFOEY GALLERY

8 A Tradition Re-Interpreted #2: New Work by Chinese Artists

Through April 13

THE GALLERIES AT CSU

8 Jenniffer Omaitz: Intersections

Through May 5

SHAKER HISTORICAL SOCIETY
LISSAUER GALLERY

8 Capturing the Aura of the Already Said: Deborah Carruthers, Gabriel Deerman, Margaret Hart, Petra Nimm & Mark Roth

Reception & Artist Talk 6-8 pm

Through April 26

ZYGOTE PRESS

8 Sideways Thinking

Reception 6-9 pm

Gallery Talk 7 pm April 4

Through April 21

HEIGHTS ARTS

8 BAYarts Annual Juried Exhibition

Reception 7-9 pm

Through April 6

BAYARTS

8 Tell Me About Yourself: Remembering Shirley Ale Campbell

Reception 1-3pm March 10

This pop-up memorial exhibition benefits the estate of Archived Artist Shirley Ale Campbell, who died last August at the age of 93. With more than 70 years' work as an artist, she went through many styles and phases. But most people are familiar with her large, dramatic canvases featuring vibrant, forceful portraits of offbeat people and those

on the fringes of normal society: motorcyclists, prostitutes, strippers, bullfighters, or just plain, lumpy everyday folks who might be considered by some to be unworthy of artistic concern, but to whom she paid a great deal of attention.

Through March 16

ARTISTS ARCHIVES OF THE
WESTERN RESERVE

15 Third Friday

5-9 pm

78TH STREET STUDIOS

15 Continuum

Reception 5-9 pm

Through May 17

ARTNEO

16 Mernet Larsen: The Ordinary, Reoriented

Through September 8

AKRON ART MUSEUM

16 Monthly Family Open Studio

1-3 pm

ART HOUSE

16 Art/Ventures: Keith Berr & Linda Barberic

10 am-noon

Meet at Worthington Yards

YARDS PROJECT SPACE

20 Stark County High School Exhibition

Through April 7

CANTON MUSEUM OF ART

21 Rhythm in Repetition: new works by Kate Snow & Terry Klausman

Through April 27

HARRIS STANTON GALLERY
AKRON

22 Spotlight: Michelangelo Lovelace

Reception 6-9 pm

Through May 5

HEIGHTS ARTS

23 Gordon Parks: The New Tide, Early Work 1940-1950

Gordon Parks (1912-2006) was one of the best-known photojournalists of the 20th century, working for premiere photo magazine Life. And being African-American,

he could move more easily in and among the black community and relate more empathetically with its denizens. He spent time in Chicago in the '40s and '50s, an era when that city had an arts scene on the south side—what's now Bronzeville—that rivaled the Harlem Renaissance of the '20s. Although he did work in many fields, such as fashion, sports and theater, he's most remembered for his powerful documentary photography of segregation and the civil rights movement. This show looks at a time period when he was working on discovering the subjects that engaged him and was influenced by writers such as Richard Wright and Ralph Ellison who were friends of his.

Through June 9
CLEVELAND MUSEUM OF ART

23 Looking at Appalachia: Contemporary Photography curated by Roger May
Through June 2
MASSILLON MUSEUM

23 Family Clay Day
10 am-noon
ART HOUSE

24 Celebrate Women's History Month: From Woman XII... Created by Women, of Women & about Women

Reception 3:30-5 pm
Curated by Mary Urbas
Through March 29
THE GALLERIES AT LAKELAND

29 7th annual National Juried Exhibition of paper art
Reception 6-9 pm
Through April 27
MORGAN CONSERVATORY

29 Annual AAWR Members' Exhibition

Reception 5:30-8 pm
Open Call! Each AAWR member can submit one piece under 24". Votes for the People's Choice Awards will be collected for the duration of the exhibition and announced at the exhibition's closing reception & awards ceremony on Friday, May 3, immediately following the Annual Members Meeting.
Through May 3
ARTISTS ARCHIVES OF THE WESTERN RESERVE

29 Observation/Conservation
Reception 6-8 pm
Through May 8
VALLEY ART CENTER

29 Work by Adam Shirley & Phillip Scarpone
Reception 5:30-8 pm
Through May 24
THE SCULPTURE CENTER

30 Monster Drawing Rally
6-10 pm

SPACES' annual Monster Drawing Rally features three hour-long shifts of local artists creating work on the spot and putting it up on the wall for attendees to claim at \$75 a pop. Art lovers scope out what their favorite artists are working on so they can be first to stake their claim. And not all artists simply draw with the provided supplies—many bring their own bags of tool and materials to produce paintings, collages and multi-media pieces. There's a room for kids to make and display their own stuff, plus food, drinks, music and entertainment.

SPACES



Taken, mixed media on paper 11 x 8.5 in., Luther Memorial School, created as part of a middle school self-portrait project at Art House. Art House offers Family Open Studio days 1 - 3 pm Saturdays, March 16, April 20, and May 18.



Portrait of KK by Laura Ruth Bidwell, from *Fabulism*, featuring works of Laura Bidwell, Kristen Cliffler, Meng-Hsuan Wu, Claudio Orso, Arabella Proffer, Dante Rodriguez, Omid Tavakoli, and Antwoine Washington, on view at Worthington Yards Project Space May 9–June 28.

4 William Harper: The Beautiful & the Grotesque

Reception 6-8 pm

Through June 14

CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

4 Sideways Thinking gallery talk
7 pm

HEIGHTS ARTS

5 Walk All Over Waterloo
6-9 pm

WATERLOO ARTS DISTRICT

5 Playing Up Downstairs: Eleanor Anderson, Artist in Residence

Reception 6-9 pm

Through May 19

PRAXIS FIBER WORKSHOP

5 Orlando Caraballo, Amirah Cunningham & Azziz Muhammad: What Goes Up...

Reception 6-9 pm

Through May 15

WATERLOO ARTS

7 Lakeland Community College Visual Arts Student Exhibition

Artist Reception & Awards
Ceremony 7-9 pm April 11

Through May 2

THE GALLERY AT LAKELAND

9 Shinto: Discovery of the Divine in Japanese Art

Through June 30

CLEVELAND MUSEUM OF ART

11 26th Annual ART-tini Auction benefiting carta

Through April 18

Vodka-Themed Closing Party:
5:30-8 pm April 18

HARRIS STANTON GALLERY
CLEVELAND

11 Lakeland Community College Visual Arts Student Exhibition

Artist Reception & Awards
Ceremony 7-9 pm

Awards presented at 7:30 pm,
reception to follow

Through May 2

THE GALLERY AT LAKELAND

11 Jennifer Vanderpool: Untold Stories

Panel Discussion 6 pm, Folk Hall,
room 165

MYERS SCHOOL OF ART,
UNIVERSITY OF AKRON

12 Walkabout Tremont
6-10 pm

TREMONT

12 John Sargent: Recent Paintings

Opening 6 pm

Through June 1

ART AT THE SCHOOLHOUSE

12 Nicole Schneider: The Color of Walls

Reception 7-9 pm

Schneider's new work features overlapping blocks of bright color, some of them with markings that look like the giddy, freeform scribbles of a toddler. In fact, that's sort of what they're about. The artist says that they were influenced by her role as a mother socializing her toddler and the act of learning to color "inside the lines." Order and chaos create tension in her work, which also springs from her interest in developmental and behavioral psychology and "the abstract landscapes of the mind."

Through May 3

BAYARTS

15 Beyond the DATA: Defying All Those Assumptions: Gwendolyn Garth Creative Fusion Exhibit

April 15 - May 15

THE ART PALACE

15 Spring classes begin
Through May 25

VALLEY ART CENTER

17 Project Snapshot Student Exhibition

5-8 pm

CLEVELAND PRINT ROOM

19 Third Friday
5-9 pm

78TH STREET STUDIOS

19 Douglas Max Utter: Falling from the Sky of Now

Reception 5-9 pm

Through June 7

HEDGE GALLERY

20 Monthly Family Open Studio
1-3 pm

ART HOUSE

24 Hadley Conner, Katy Richards & Eric Rippert: Should I, or Shouldn't I?

Reception 6-9 pm

Curated by Dawn Tekler

Through June 8

SHAKER COMMUNITY GALLERY

26 Graphic Design Senior Portfolio Exhibition

Professionals reception 4:30-6pm

Friends & family reception 6-8 pm

Through May 3

MYERS SCHOOL OF ART,
UNIVERSITY OF AKRON

26 Community Culture Night with Petra Gruber, University of Akron Biomimicry Professor

7-8:30 pm

ART HOUSE

26 Emergent 2019

Reception 6-9 pm April 27

Gallery Talk 7 pm May 24

Through June 9

HEIGHTS ARTS

27 Joe Vitone: Family Records

Through October 27

AKRON ART MUSEUM

27 Donna Coleman: Three Graces & Other Beauties

Through June 16

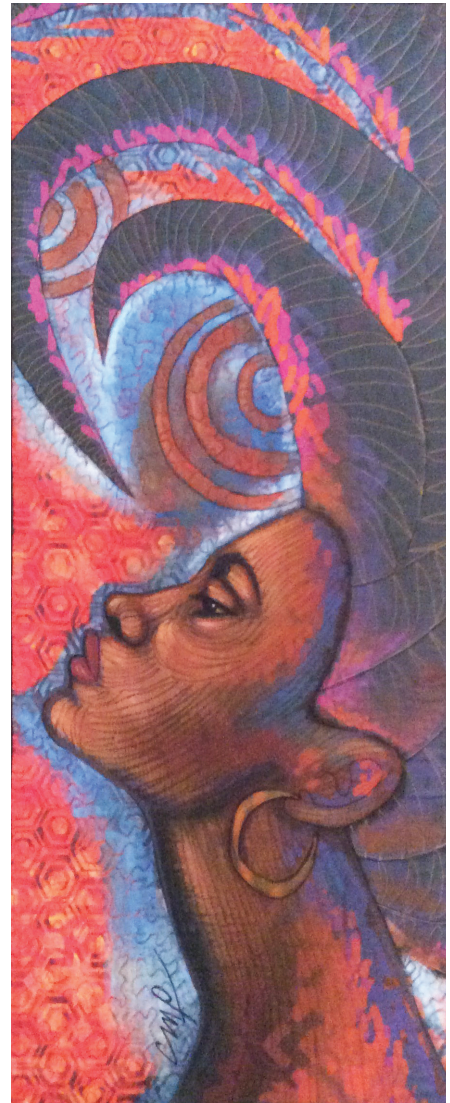
MASSILLON MUSEUM

27 Through the Looking Glass
6 pm

LA COSECHA GALERIA



Edward E. Parker, mixed media sculpture



Carolyn Crump, Game Changer, courtesy of Framed Gallery. Framed presents Fabrications: works of Carolyn Crump and The Storytellers: African American Quilt and Doll Guild, March 1 - 31.

1 Instant Foto Student Exhibition 5-8 pm

CLEVELAND PRINT ROOM

3 Walk All Over Waterloo 6-9 pm

WATERLOO ARTS DISTRICT

3 17th Annual Urban Bright Exhibition, Ice Cream Social & Reception 4-9 pm

ART HOUSE

3 A Room of One's Own: Artists in Residence Exhibition

Reception 6-9 pm

Through June 1

MORGAN CONSERVATORY

3 Merit Scholar Exhibition 48th Student Show

Through June 8

THE GALLERIES AT CSU

3 Annual Members' Exhibition Closing reception & awards ceremony

ARTISTS ARCHIVES OF THE WESTERN RESERVE

3 Jewelry + Metals Student Show Through June 7

ORANGE ART CENTER

3 Playing Up Downstairs: Eleanor Anderson, Artist in Residence

Reception 6-9 pm

Through May 19

PRAXIS FIBER WORKSHOP

3 Food for Thought

Organized Ambiguity: Recent Grids of David Kuntzman

Drafting Dimensions: Contemporary Midwest Ceramics

John Jude Palencar: Between Worlds

The Canton Museum of Art opens four intriguing different shows for the summer. Project Eat! is a year-long celebration of food throughout Stark County. As one part of that project, this exhibition looks at the role food has played in American

art and culture, exploring what and how we eat and with whom, using works in the museum's collection including ones by Romare Bearden, Salvador Dalí and Thomas Hart Benton. Drafting Dimensions includes work by Midwest artists who are primarily ceramicists but also use painting, drawing or printmaking to create their work. David Kuntzman's grids are inspired by the work of op-art legends such as Victor Vasarely and Northeast Ohio's Julian Stanczak. And illustrator John Jude Palencar creates surreal and darkly fantastical visions in his work, which includes creating cover illustrations for books by Tolkien, Lovecraft and Poe.

Through July 21

CANTON MUSEUM OF ART

5 A Lasting Impression: Gifts of the Print Club of Cleveland

Through September 22

CLEVELAND MUSEUM OF ART

6 Submission deadline: 10th Annual May Show at Lakeland Juried Art Exhibition

Drop off artwork May 4-May 6

Show dates May 16-July 12

THE GALLERY AT LAKELAND

9 Fabulism

Reception 6-9 pm

Through June 28

YARDS PROJECT SPACE

10 Walkabout Tremont 6-10 pm

TREMONT

10 Lila Rose Kole & Collaborations with Kenno Apatrida, Cleveland to Berlin and Back

5-10 pm

HARTSHORN STUDIOS

10 Jim Ptacek: A Retrospective Through July 7

SHAKER HISTORICAL SOCIETY LISSAUER GALLERY

10 Spotlight: Karen Sandstrom Reception 6-9 pm

Through June 23

HEIGHTS ARTS

10 11th Annual Advanced Ceramics Students Exhibit & Sale: To Have to Hold—A Marriage of Form & Function

Reception 7-9 pm

BAYARTS

15 POV Mastery Student Exhibition 5-8 pm

CLEVELAND PRINT ROOM

16 EVAC: Experiencing Veterans & Artists Collaboration

Reception 5:30-8pm

EVAC is a traveling exhibition organized by three artists/curators from Tiffin University. It brings together 22 veterans of different generations, from all branches of the military, and 23 artists who interpret their stories through art. Through this process, EVAC has helped to bridge the gap between military life and civilian life, combating the isolation common to veterans. Select works by veteran Archived Artists will also be included.

Through July 6

ARTISTS ARCHIVES OF THE WESTERN RESERVE

16 10th Annual May Show at Lakeland Juried Art Exhibition

Reception & Awards 7-9 pm

Through July 12

THE GALLERIES AT LAKELAND

17 Third Friday 5-9 pm

78TH STREET STUDIOS

17 CAN Summer Issue Launch Party 6-9 pm

LA COSECHA GALERIA

17 Jack Bialosky: Retrospective

JUDSON PARK

18 Monthly Family Open Studio 1-3 pm

ART HOUSE

18 Art/Ventures: Claudio Orso & Rian Brown 10 am-noon

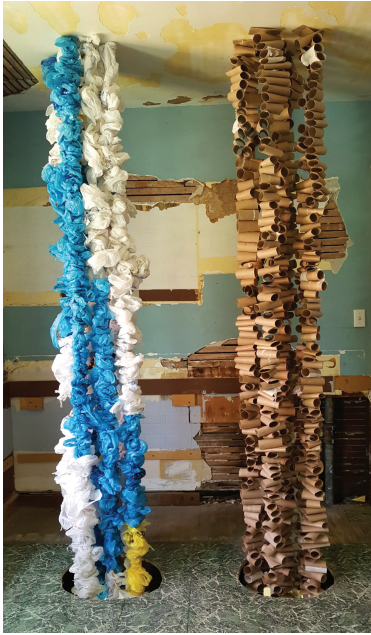
Meet at Worthington Yards

YARDS PROJECT SPACE

Rooms to Let: CLE 2019

NOON-7PM SATURDAY, MAY 18

NOON-5PM SUNDAY, MAY 19



Rooms to Let—the annual festival of art installations in Slavic Village homes slated for demolition—has become a landmark event in Cleveland. It takes a liability—houses that have outlived their use, for which there is no market—and celebrates their history through art. It turns collateral damage from the foreclosure crisis into an opportunity for engagement. Each year the community development corporation identifies three houses and hires curators to work with artists to create large-scale installations in their rooms, on porches and in garages and yards. For one weekend in May, the general public is invited to walk through.

The sixth iteration of Rooms to Let will take place May 18 and 19. Curators this year are acerbic (Donald Black Jr., Ali Black, and Gabriel Gonzalez); The Visit Arts Collective (Visionary Installers Sharing Inspired Thoughts—Gina Washington, Chester Hopkins-Bey, Kole Robinson Brooks, Wesley Washington, and Loletia Wilson); and Cleveland Print

Room executive director Shari Wilkins. In addition to curating a house, The Visit Arts Collective will facilitate a community-based art project in the Gertrude Garden at East 65th Street and Gertrude Avenue. The curators both invite artists and consider applications submitted online through slavicvillage.org. The opportunity is offered first to artists who live in the neighborhood. In past years as many as 100 artists have been involved. For 2019, the application portal opened in early February. The deadline is March 15.

Because the houses will be demolished, there are almost no limits to the scope of artistic intervention. Holes can be cut in walls and roofs; drywall, plaster, woodwork, and fixtures can be removed. Artists have extensively used recycled, scavenged materials. The art has often been informed by the dynamic of foreclosure and widespread housing vacancy, and the idea that the houses served as homes to generations of families. They are filled

with memories. Specific locations of this year's houses will be announced shortly before the event.

While artists and the general public may be focused on the art, Slavic Village Development Community Outreach Specialist Lynn Rodemann is focused on the people who live in the neighborhood. Before curators even know which houses are available, she reaches out to neighbors to ask what they think, if they want to be involved, and if they have any concerns. She also offers support to help residents maintain their homes: "How can we help? Can we scrape and paint a senior citizen's porch? Can we fix a railing? We want to help people feel proud of their neighborhood."

Rooms to Let annually brings about 3,500 people to look at the art installations, but it is not about attracting big development plans. Rodemann says her main focus is to keep residents in place. "I believe in supporting people where they are." ■

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

216 gallery

401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

acerbic

Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile

3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House

2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Art Gallery at Beachwood Community Center

25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building

2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsofheartcraft
#artistsofheartcraft

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen

5591 Liberty Avenue
Vermilion, Ohio 44089
theartseengallery.com
theartseengallery@gmail.com
440.963.0611

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park

14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Carrington Arts

231 West Water Street
Sandusky, Ohio 44870
carringtonartsgallery.com
marsha@
marshagracycarrington.com

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Scribe Tribe

@ClevelandScribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandScribeTribe
#InspireYourCity

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery

2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

Community Partnership for Arts and Culture

1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

La Cosecha Galeria

5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Cuyahoga Valley Art Center

contact info

Dawn Tekler Studio

1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawnstekler.com
216.906.2501

Donna Marchetti Design

donnamarchettidesign.com

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Fawick Gallery

Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Glass Bubble Project

2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Gordon Square Arts District

1305 West 80th Street,
Suite 114
Cleveland, Ohio 44102
gordonsquare.org
216.930.4566

Graffiti Heart

graffitiheart.org
440.781.4515

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery

1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park

1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kalman & Pabst Photo Group

3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace

11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio

1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loftworks Gallery

1667 East 40th Street #1A
Cleveland, Ohio 44114
loftworksgallery.com
440.991.7097

Lorain County Community College Beth K. Stocker Art Gallery

Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project

15813 Waterloo Road
Cleveland, Ohio 44110
marianeilartproject.com
216.481.7722

Massillon Museum

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery

14423 Detroit Road
Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

**The Morgan Art of
Papermaking Conservatory
& Educational Foundation**

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery

St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

**The Northern Ohio
Illustrators Society**

23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery

19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE

5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon

2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery

740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery

3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

**Shaker Historical Society
Lissauer Gallery**

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie

694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

**Society for Photographic
Education**

2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery

8500 Station Street
Mentor, Ohio 44060
stellasartgallery.com
216.401.6965

Still Point Gallery

2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit

1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Tower Press Artists

1900 Superior Avenue
Cleveland, Ohio 44114
towerpressgroup.com

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tri-C Gallery

4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The W Gallery

530 Euclid Avenue, #41
Cleveland, Ohio 44115
thewgallerycle.com
216.385.6113

Walkabout Tremont

walkabouttremont.com

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

William Busta Gazette

williambustagallery.com

WGS Productions

wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs

13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Worthington Yards

725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown

**State University
McDonough Museum of Art**
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman

ascherman.com

Beads & Pieces LLC**Leigh Bennett Teaching
Studio****Keith Berr****John W Carlson Studios**

johnwcarlsonstudio.com

Laurence Channing**Kimberly Chapman****JoAnn Dickey**

joandickey.com

Marilyn Farinacci**Michael Gill**

gyroscopethattakesyouplaces.
wordpress.com

Mary Hegarty Designs**Laurel Hecht**

lahecht.com

Lee Heinen

leeheinen.com

Bob Herbst

bobherbst.com

Terry Klausman**Mona Kolesar****Suzan Kraus**

suzart.blogspot.com

Debra Lawrence

deblawrencecontemporary.com

Michael Maguire**MP Marion****Liz Maugans**

lizmaugans.com

Heather McClellan**Melissa McClelland****Kathleen McKenna****Marcello Mellino**

mellinophotography.com

John R. Nativio**Kelly Parks****Bob Perkoski****Brenda Pokorny****Arabella Proffer**

arabellaproffer.com

Eric Rippert

ericrippert.com

Sam Roth

samrothart.com

Tom Schorgl**Steven J. Simmons**

stevenjsimmons.com

Kathy Skerritt**Jean Sommer****Steven Standley Galleries****Marsha Sweet****Judy Takács**

judytakacspaintspeople.com

John Tellaisa**Peter Tompkins**

ptplc.net

Douglas Max Utter

douglasutter.com

Emily Vigil**Guerin Wolf**

guerinwolf.com

**Dr. Marie A. Simon
and John Michael Zayac**

theznotes.com

THANK YOU **THANK YOU** THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

\$100,000 +

The Cleveland Foundation
Cuyahoga Arts and Culture

\$50,000 +

Consolidated Solutions, Inc.*

\$10,000 +

The George Gund Foundation
Ohio Arts Council

\$1,000-\$5,000

Bill Busta & Joan Tomkins
Wally Lanci
Steven Standley

\$200 +

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NICK CAVE FEAT.



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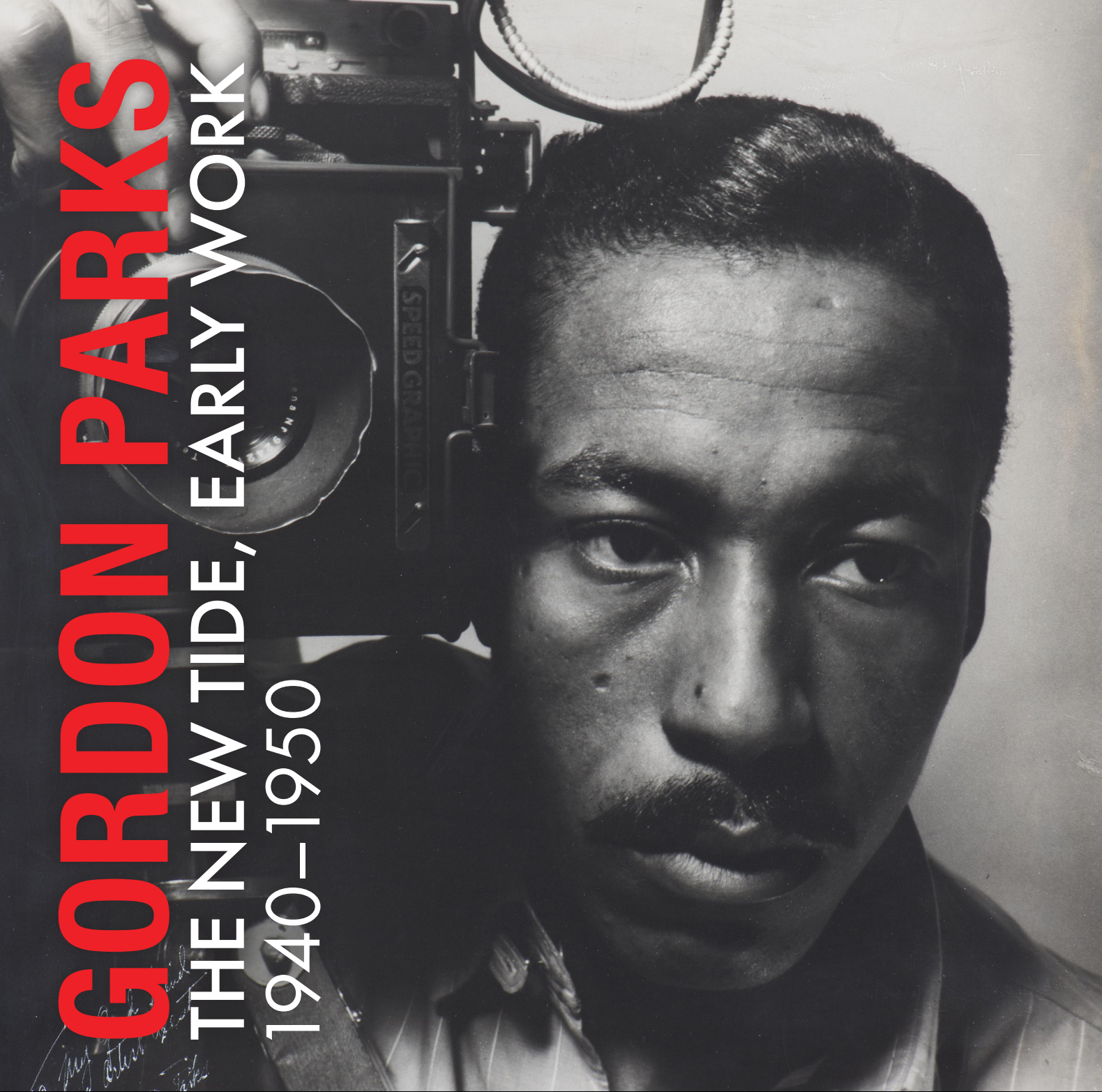
Nick Cave, *Soundsuit*, 2018, mixed media including buttons, wire, bugle beads, metal and mannequin, 91 x 51 x 22 in., Courtesy of the artist and Jack Shainman Gallery, New York. © Nick Cave. Photo: James Prinz Photography

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